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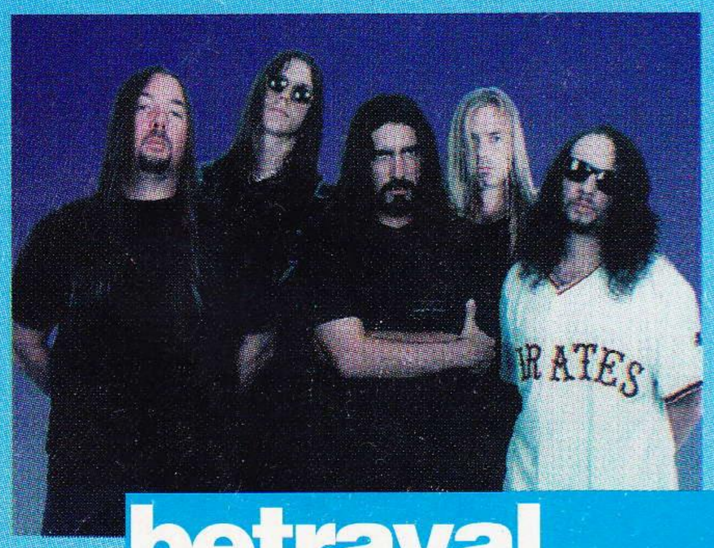

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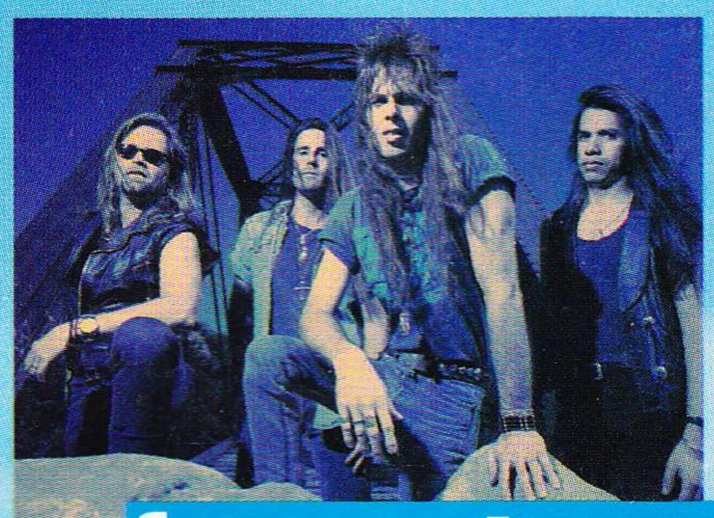

fear not

ken tamplin

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HEAVEN'S METAL

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September/October '93

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TAMPLIN TESTIFIES

Mr. Ken Tamplin, one of the busiest men in rock 'n' roll, has finally put the finishing touches on his new album for his new band--appropriately titled Tamplin--and was ready to do some talking to Heaven's Metal about his new ventures and offer some insight into the crazy world of rock 'n' roll and making albums.

THE NEW ALBUM

The most likely place to start, naturally, would be the new self-titled album Tamplin has finished. ''As far as the actual recording process,'' says Tamplin, ''the album took quite a while to make. It was not a quick record. I spent about seven months on songwriting. I wrote just under 30 pieces, of which 11 made it on the record. As far as the recording process, I decided to do some things I thought would be rather unique this time, (compared) to other things I've done in the past. One, very unlike the Magdallan record, which I felt kind of had a lot of frill and very esoteric icing on the cake, this one is just more straight ahead--as far as the rhythm side of it. The Magdallan record just wasn't as much of a hard rock record as I think I would like to have made, so this is kind of my answer in a sense, to the hard rock, straight-ahead side of Ken Tamplin.

''Yet, at the same time, I didn't want to compromise on a lot of the different vocal things and some of the percussion traits that I did on the Magdallan record. For example, there's a song on the new album called 'Slave Trade.' It has 22 voices singing the lead vocal, so it's actually me singing an octave 11 times each octave, to kind of create a real unusual-sounding effect. You can't really get that out of a harmonizer or any other effect; so you have to just literally do it live.

''As far as the musicality of the record, I wanted something just extremely straight-ahead, very simple, but yet very rocking. Something with all of the icing, but only after the rhythm section kicked really hard. So, I feel I accomplished exactly what I set out to do on that end of it.

''As far as the lyrics though, this was a very special album for me lyrically. For those that want to really take the time to actually sit down with the lyrics, I spent just under a year of painstaking 8-10 hour days 5-6 days a week pouring over lyrics. I was just literally trying to make every single solitary word mean something.

''One of the examples of that is a track called '**Don't Let The Sky Fall On Me**.' That song was written out of just feeling destitute and desperate before the Lord. I almost felt like, 'Why are evil men seeming to flourish and be blessed, when it seems like when you try to do something right and you try to honor your integrity before the Lord, it sometimes seems like it's forgotten. So, out of sheer desperation and just feeling totally destitute, I wrote that track.

''Some of the lyrics are: 'Living on the outskirts of hope/ I see the evil men do/ Surrounded by unfaithful angels/ beating souls black and blue/ As the trees whisper an answer/ to the question of the wind/ (that) we're condemned to killing time/ so we die bit by bit/ There ain't no recipe for livin'/ beneath the Maker's rage/ What that Great Scorekeeper's markin'/ up against our names/ You know, I've been searching all the days/ of my youth/ In hopes to one day meet the Face of Truth/ I've seen crooked men walk a crooked mile/ yet I've resisted the devil's daughter of desire/ So don't let the sky fall on me.'

''It just came from feeling like I fight with the world, and yet a lot of times, I feel like the church doesn't necessarily embrace what I do, and I just kind of get caught in the middle between Heaven and Hell somewhere. I just feel like the Lord's got to extend His hand to me. I really feel that, over the past couple of years, He has. I really look forward to showing God's faithfulness in that area in my life.

'''**Slave Trade**' is kind of like the answer to the old Loverboy song, '**Everybody's Working For The Weekend**.' It talks about the cycle Satan gets people in. It reminds me of this cocaine commercial on TV out here in California. This guy was asked, 'Why do you do cocaine?' And he answers, 'Well, I do cocaine so I can work longer, so I can earn more, so I can do more coke, so I can work longer, so I can earn more, so I can do more coke...and it goes faster and faster until the commercial just blows up. Satan has the world sucked into the idea of buying more materialism, 'so we can be more happy, so we can work harder, so we can buy more materialism,

so we can be happy...' and he's got 'em in a slave trade and they can't escape his web.

"'**In The Lap Of Legends**' is an interesting story: I was on my way to do a commercial out in Pasadena and a deejay on the radio had just announced the death of Freddie Mercury. Now, what I found interesting was that Freddie had just announced that he had AIDS on Friday, and of course, he died the following day. As a tribute to Freddie Mercury, she played Stevie Ray Vaughn's version of '**Little Wing**.' And I thought, 'What a macabre, bizarre thing to do. Here she's playing a tribute to a guy that died of unnatural causes in the rock world, a song being played by another guy who died of unnatural causes--in a helicopter--again written by a third guy--being Jimi Hendrix--who also died of unnatural causes. There's a song in here somewhere!' So, I wrote a song about it. It's called '**In The Lap Of Legends**.'

"'**All The King's Horses**' is a neat bit. It's a song talking about the E.C. in Europe, how it's all coming together and about all the people who tried to put it together--Napoleon, Charlemagne and Constantine. It's a history lesson.

"Overall, I think people just owe it to themselves to sit down with the lyric sheet and really read through the lyrics, because there was a whole lot of time spent on them, and I think people would really have an appreciation for it. I'd like to be so arrogant as to say that this is by far the absolute magnum opus of anything I've ever done lyrically."

TESTIFY AT ALL COSTS

As Ken mentioned, sometimes a man striving to live righteously can expect to encounter some resistance; but Ken must never have expected what happened when he was simply trying to record a track called "**Testify**" on his new album. "This situation boggles the mind," confesses Tamplin. "I wouldn't believe it myself if I wasn't there. When we first went to record the song, I was working on a brand new Sony APR 24, a $60,000 2-inch tape machine. As I was finishing up tracking the song, I was plugging in a mike cable behind the mixing console. I'm all by myself and the tape machine--all by itself--goes into hard fast forward.

"Before I could get around the console and to the tape machine, it snapped the tape right in the middle of the word 'testify.' I was freaked out and frustrated. Actually, I admit I was furious--$4,000 worth of work down the tubes--because once it breaks smpte (time code), your song's down the tube, because you can't automate your mix. Because I'd done this mega lead vocal tracking thing--there are 20 tracks of lead vocals on this thing--I was so frustrated. I called up Sony, yelling and screaming at Sony. I'd rather have handed hundred dollar bills out on the corner of 5th and Main than to have watched that happen. So, of course, they tell me, 'We've never had this happen before,' and basically, 'It's your tough luck, kid.'

"Anyway, after I cooled down I came back the next day. 'At least I can salvage some of my work, and I can go ahead and lift off at least the lead vocal and put it on a fly-in reel and re-fly it into a clean piece of tape over a click track and just re-do the rest of the instruments around it.' I go to lay down a new click. I sat there with a second engineer. We tried to lay in the click to this song for 11 hours straight, and we could not get that song to lay in to that song with a click. Nothing would lay in. We could not figure it out.

"Out of nowhere, we decided we'd go out and get some dinner, and we'd try it again. We didn't change a single thing and afterwards it laid in flawlessly--for no apparent reason. Both of us could not believe it. We just shook our heads and said, 'Whatever!' and went on. I finished all these tracks. I take the reel a couple months later and go to this other studio. The engineer goes, 'Hey alright. Where did you record this stuff at?' I told him and he says, 'What did you record it on?'

"'Oh, I recorded it on an APR 24...'

"I think it's time we all stood up and really bucked the system."

"'Oh wow! We heard this story about this guy that had this APR 24 and it ate a piece of his 2-inch.' I go, 'That story: that was me!' He freaked. He couldn't believe it. So, as we're tracking this song, we're trying to get through the tracks on this song and out of nowhere on a new piece of tape, a 16-track machine (that) had nothing to do whatsoever with the other machine, the other tape, nothing. The 16-track machine over in the corner goes into fast forward all by itself. All three of us--the owner of the studio, the second engineer and myself--looked at each other and panicked. I ran over and was able to grab the reel--by the way, these things spin like you would not believe. As I grabbed the reel, it started to spin off into oblivion, cutting my finger and all, I was able to grab it. Do you know where it stopped? Right in the middle of the word 'testify.'

"So anyway, several days later we're going along and trying to fly in some of the samples from the computer onto the 16-track, and the computer continues to crash over and over again. If you've ever seen the way a computer crashes, it crashes with a bunch of bits of information that's garbled, and you can't really make out anything. It had a split screen and on the right side of the screen it had all these pieces of letters and numbers and broken up information. On the left side of the screen was a bunch of upside-down nines. As the computer crashed over and over again, Nelson, the second engineer, tilted his head upside-down and looked at the screen and says, 'That's not broken up letters, those are letters that are just upside-down, on top of each other,' and he looked at the other side and said, 'Those are all solid rows of sixes.'

"15 minutes later after that, while we were working on the third song of this reel--'**Mystery Train**'--the reel goes into hard rewind this time. By the time I got around the console again, it had gone all the way to the first song on the reel--'**Testify**.' You know where it landed? Right in the middle of the word 'testify.' It was so strange that the studio owner, who's not a Christian, basically told me that he didn't want me to finish the song there. He wanted it to be a 10-song record, and he didn't want me to finish the album there. I convinced him that, if we believe what we believe and if there's a God in Heaven, that our God's bigger than that god.

"Ironically, guess what song Gene Simmons ripped pieces off of for the new 'REVENGE' album? '**Testify**.' You know the part that goes 'dada-um-dada' (imitates song) on the intro? Listen to the Kiss album. There's a song on there. I think it's called '**Domino**.' That exact lick is in the middle of one of his songs. He ripped me blind for it."

**Did you ever talk to him about it?

"Yeah. Basically it was like, 'Well, sue me!' He knows you can't copyright a part."

FINDING SCOTT VAN ZEN

Scott Van Zen is the guitarist that's been playing with Tamplin on several of his recent records, and he more than impresses his co-worker. "I'm very picky about guitarists, especially because I play a lot of guitar myself, and yet I find myself, the more I work with Scott, the less I want to play (laughs)--at least around him, because I admire his talent that much. From a rhythm guitar standpoint, though, I pretty much handled all the rhythm

on the record, because that's my forte. I'm a lead guitar player, too, but it's fun to delegate that authority to someone else and get into the real meat 'n' bones and potatoes of the rhythm section.

"Finding Scott was a real interesting story," muses Tamplin. "Way back in Shout, when Chuck King decided he wasn't going to do music anymore and Shout started to dissolve, I set out to find a guitar player better than myself, and you know, I had some ego. I went to a place out here called 'Rock Congress.' It was kind of a talent/search agency that all the musicians would spend $50 and file their name with this agency. Someone like myself could spend $100 and go down to the agency and literally go through every tape they had. Well, I went through--and I'm not in any way exaggerating--an entire wall of stacks of guitar player cassettes. An entire wall of boxes and boxes. I was there for two days, about 10 hours a day. I went through everybody from a couple guys who played with David Lee Roth to guys who played with Alice Cooper. They were all just horrid to me for what I was looking for. In the very, very last box there was this thing called 'Fretborn Odyssey by Mr. Scott Van Zen.

"I was looking for (a sound) somewhere between Joe Satriani meets Stevie Ray Vaughn meets Eddie Van Halen, and I pulled this cassette out, and that's exactly what it was. I rapped with him for a while, and I asked him where his head was before the Lord and I was just shocked to find out he was the absolute, perfect guy I was looking for. So, it was a real neat thing. It's very similar to how I met Chuck King, as a matter of fact. I met Chuck through a free classified ad in the Recycler. So, it was a very similar, what I'm gonna call 'destiny-oriented' thing that happened."

WHICH WAY YA GOING?

So where is this guy who has backed up Joshua and led Shout and Magdallan, who wrote "**Are You Ready For Me**" and "**Fighting For My Life**" for the "LION HEART" movie soundtrack, heading to now? "The album is scheduled to be released on September 14th, and we anticipate doing a couple shows just prior to that here in L.A. at The Roxy and maybe The Marquee or The Whiskey. Then we'll be doing some of the Christian festivals as well. I'm waiting for The Benson Company to hook me up with some of that. Then we're going to start putting together some touring, along with a video. We've got a video with a real extraordinary surprise if we can put it together. It's a very provocative thing we're working on here. We're going to tour Europe probably sometime around October or November. Landmark is going to be distributing this album in the general marketplace. They're probably the biggest independent in the country. We're coming out with a pretty sizable package for the first single, and it's going to be on secular radio. I believe '**Don't Let The Sky Fall On Me**' is going to be our first single in the mainstream and '**Testify**' in the Gospel market.

"Basically, I'm looking to incorporate the Gospel side of the coin and the general market side of the coin. I really feel like there are a lot of closet Christians out there. I think Stryper proved that. In the secular arena, I think there's a lot of closet Christians that: A) Either don't go to church regularly; or B) Are afraid to come out and stand for something. I think that once people have something to point to and say, 'Hey look! This is right and this is good,' I think they're more apt to stand up themselves for the Lord, rather than be panty-wastes and hide in the closet. I feel that once people can have something to point to and say, 'Hey, look, this is right, this is good, this is a good thing,' I think they're more apt to stand up for themselves and stand up for the Lord, rather than be panty-wastes and hide in the closet. I'd love to give people that opportunity with slick professionalism--and that's what I'm looking to do with the Tamplin group.

"I've got a production company now, and I'm working hand in hand with MJM Entertainment. I may end up producing a group or two, and if they're in need of songs, maybe we could re-work some of the lighter stuff (along the lines of "**Movers And Shakers**" and "**Suspicious Eyes**") for someone that would be a little more in the commercial pop vein, like The Brave or something like that, that could use more commercially viable tunes, more like what Shout would've done. Maybe I'll help them and help other groups get deals and stuff. That's kind of where my heart's at--helping other groups and keeping them from falling into some of the similar pitfalls that I had to go through."

"I'M INTO THE STRAIGHT-AHEAD HOOK-ORIENTED ROCK STYLE."

GRASSROOTS PROMOTION

Ken Tamplin is currently putting together a small network of bands' mailing lists in the hopes of amassing a small army of publicity agents, who will call and request songs on radio stations. When the bands trade each other's mailing lists, they benefit from the increased exposure, but the real benefit is having a larger number of people screaming to get your music exposure on radio, video, press, etc. "I'm not here to sell and peddle my record," says Tamplin. "I'm not interested in that. I am interested in getting enough people to stand up for morality and integrity and holiness. It's my prayer that this album will speak to enough hearts to get people to stand up and really promote the Gospel in some way.

"My intention for the album wasn't to write these real nebulous pieces, like '**Radio Bikini**' or social issues or this and that, even though there are those types of things on the record, but to try and find some sort of literate, elegant, finesse-ful way of appealing to the whole world to say, 'Look, rock and roll doesn't have to be nasty. It doesn't have to be filthy, dirty, disgusting. It can be good. It can be pure. It can be great in the constructs with great lyrics.

"I think it's about time we all stood up and really bucked the system. I think we have so few opportunities left before us before we're completely shut out, and I tried to make a record that people could point to from a professional standpoint that was so simple and straight-ahead. I cut straight through the frills of the Magdallan record, and I went straight for the throat of the hardcore hard rock fan, so that anyone who either liked the Washington sound, or the Zeppelin or AC/DC sound or the more commercial Whitesnake/Foreigner sound--all of those elements with toughness and seriousness, but with the lyrics to match anything out there contrary to the Gospel. I was hoping that enough believers would stand up and point to this record and say, 'We want to represent this, because we want this to represent America.'

"We're networking some fan clubs together to get little 4x5 cards out to announce names and telephone numbers of radio stations in order to call in and request whatever single it is that we issue on the 4x5 card. I think we'll have a total of 50 to 60,000 names and we think with that kind of an arsenal, we firmly believe that, if enough people will call in and request, we think that we can get another brick in the wall in the name of Christ that can go out and literally take back to some degree the airwaves. Then, after we've set this up and burned some ground for pioneering this whole thing, we want to choose and pick bands that we think will have the capacity to do the same thing and start entering them into this system and start networking this stuff together and start getting these hot Christian groups entered into this system and doing the same thing, so we can start getting up there and start putting our boxing gloves on and going for it with the world head to head."

THE MAGDALLAN SPLIT

Just why did this guy walk away from one of the hottest projects ever to hit

Christian music? "It goes back to the whole ordeal that went down with Chameleon (Records). Lanny and I were just both burnt out--probably me more so than him. I just didn't want to pursue that thing anymore. I felt like: First, there was no way in the world, at least at that point in time, that I was gonna be able to hire a fantastic mix engineer like Mick Guzouski to do a record like that again, unless we had a major label deal, so there was no way that the album, and I highly doubt that even Lanny, regardless of who he used sonically is going to be able to meet up to the standards of what that record is. Second, I think we painted ourselves in the corner when we had these very expensive people on a record--Ken Mary, Brian Bromberg and all these guys--and all of a sudden it really took a lot of money and a lot of resource to keep this thing motivated and generated into something that was going to fly. Not unlike a lead zeppelin--no pun intended.

"I think after all of the heartache and after all of the things we went through, it became abrasive between Lanny and I and our relationship. We both handle our business differently, and we both like to pursue musically different things, and I think it will be directly reflected both in my new album--how simple and straight-ahead it is--the complete antithesis of the new Magdalen album. The new Magdalen is real wild and very diverse and mine is extremely straight-ahead, very hook, commercial song-oriented kind of a thing. I think that's just kind of the difference."

FREELY GIVEN ADVICE

So what does the guy who probably has had the highest number of heartaches, frustrations, and "almost deals" than anyone else interviewed by Heaven's Metal have to say about the music industry? "Let me just say this," he says, "What I've learned is that there are few or no friends in the business, period. There are no friends. No one is out for your best interest. No one cares about you. The attorney that you think that you're gonna hire that's gonna get you the best deal is representing the label you want to get the deal from this time next month for another artist, so he's certainly not going to pressure them to get you the best deal, because he wants to continue to do business with 'em.

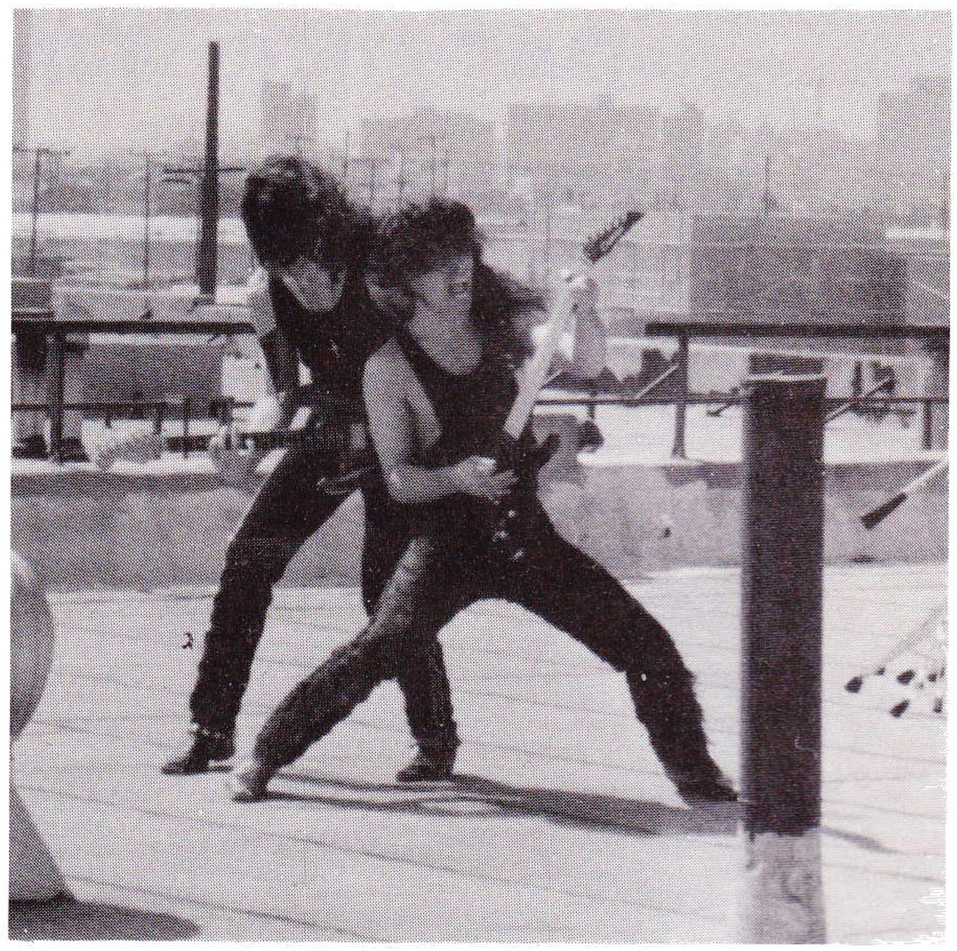
"The fact of the matter is: You've just got to learn as much of all of the different facets of the business to protect yourself and to continue to keep yourself from being taken advantage of as best as possible--and you will be taken advantage of; and to do the best that you can to position yourself in an area of power. What I mean by that is: everyone will tell you, 'No.' No one hears the hit. There is no such a thing. To this day, I do not know if there is an A&R person alive that has the guts to stand up on his own and say, 'I think this is a hit.' I honestly believe that the only signing power is from the cheeses way up top and I don't see their musical ear being so acute as to be able to pick the hits.

"They're consumed about one thing: packaging and making money. They could care less about music. They could care less about the artist. It means nothing to them. It's big dollars, big money--and music takes a third or fourth seat to everything else. I honestly believe that it is why music is in such dire straits today in the secular rock world: This amalgamized, homogenized, processed stuff that we keep getting crammed down our throats. People are just refusing to buy it now. They'd rather go out and buy a box set of an older album that has got more honesty in it than some processed package by some major label.

"I just think it's about time that we need to stand up and start getting out there and requesting the bands that we like and getting them on the radio and bypassing this big machinery and this big system, because there is power in numbers and knowledge is power. I don't believe, like I read just recently, 'They only make movies that directly reflects America's viewpoint or value systems.' I disagree. I see G-Rated movies, like Aladdin, sweeping the movie houses and making millions and millions of dollars, far and above these R-Rated movies; and yet I feel like we're being spoon-fed this stuff by these guys and also being told to swallow and believe that it's what America wants. I don't believe that.

"I had a very large deal in Europe with a very large, well-known major label. We were already negotiating and in our third draft of a contract. We were talking very large numbers and everything was working out great. The next thing I know, this gentleman finds out that I am a 'Christian' and the previous records I'd made were what they called 'white metal.' He calls me back and goes, 'Ken, I really apologize. I didn't know you were in a white metal band. We want to have nothing to do with white metal. I'm really sorry, but we're just going to have to pass on this one.'

"I had spent almost four months putting this whole deal together, several hundred dollars Federal Express-ing videos and this and that and hear, 'We're ready to sign this deal,' and then I get this phone call. I think the prejudice of the world against Christendom at large is staggering. It's mind-blowing. There's been so much hatred and opposition to God and to Christ and the Gospel that it's also those types of things I'm talking about in being frustrated and not being taken seriously.



Ken & Scott Van Zen

"I feel like, as a singer... Here I can get solicited by all these bands: Motley Crue, Foreigner, Black Sabbath, Bad Company, Deep Purple, and all these bands, and I'm good enough to sing with the band, but the minute I'm pegged or coined as a Christian singer, all of a sudden I'm not cool. I'm not good enough. What happened to the talent side of it? So, there's this stigma, this branding or a mark that you have to live down when you've chosen to walk this path. It's not an easy road. For all of those out there that think it's like chasing this dream, it's quite the contrary. It's going against the grain. It's salmon swimming upstream. It's a very, very difficult hard road to take, and I don't envy or recommend it to anyone unless it's exactly where God wants 'em."

So, maybe this tall, dark man in the cowboy hat will ride this wild music industry system and buck it along the way, causing it to break and see things his way. Maybe the time Tamplin has spent in the desert has taught him the invaluable lessons needed to make a difference. Whatever the outcome, one thing is for sure: This axe slinger has paid his dues. Anyone trying to steal the piece of the pie he's been working for better watch out. As he puts it, "Through blood, sweat, and tears is how I make my claim to fame, not standin' in the shadows of another person's name, so get out of my sun." **HM**

PASSING TIME WITH BETRAYAL

By David Jenison

Jeff Lain & Marcus Colon

Catch up with one of Christian metal's most underrated bands, who's hot on the heels of its latest release--"THE PASSING." Listen in as Heaven's Metal writer David Jenison sits down during the blistering heat of this year's Cornerstone Festival and tries to pull the real answers out of guitarist and spokesman Marcus Colon.

**Before we start talking about the new album, let's talk about the major disaster you guys experienced last May on your way to a show in Texas.

"Really," says Marcus, "it was a series of disasters. The wind blew a parked jeep into our van, we lost money that flew out the van window and into the desert at the black of night, Bob was horribly sick, and our transmission went bad on the road pulling us $700 and seven hours behind. However, the greatest disaster happened as we were approaching the border of New Mexico.

"At about 3 a.m., sparks started coming up off the road. As we started slowing, the wheel snapped off the axle causing us to slide all over the road. Once we stopped, Jeff ran out quickly to remove the wheel from the road. However, right after he got out of the van, we heard a thud. At first, we thought Jeff was hit, that was, until we saw a 4 X 4 skidding past us sideways. Nausea overcame us as we watched the truck skid about 50 feet. I just froze, while the rest of the group ran over. When I got there, they were weeping. The driver's neck had snapped, and he was dead.

"About 30 minutes later, as we wailed for help, we heard moaning. Another poor guy had flown out the back window and was lying about 70 feet away dying right in front of us. About an hour and a half later, the police finally showed up, and took the guy away that was still alive. He lived, but he'll be a paraplegic for life.

"Afterwards, fear overcame us and we wondered, 'If we go another five feet, are we going to die?' We finally decided enough is enough, so we turned around and went home."

**Do you feel any bitterness toward God for not doing anything to prevent the disaster?

"I can honestly say we do not. Christians do not live in a bubble that protects us from disaster. Seeing how hard the devil attacked us, we have become more confident than ever that we are called to minister."

**There may be readers who have unintentionally hurt someone and are bound by guilt. What would you say to such a person to encourage him to forgive himself?

"We are still struggling with this ourselves. I do not know if we will ever be able to stop feeling bad, because it was our wheel; but, in reality, we did not throw the wheel off. We cannot relate with what the people are going through, and there is nothing we can do to make them feel better. A person will beat himself over the head for the rest of his life because he can't fix it. But, the point is, you can't fix it!"

**How did you feel for the few days that followed?

"I had flashbacks and woke up with cold sweats. I kept experiencing the accident over and over again in my dreams.

"On the way back, we stopped in Tucson (Arizona) to clear our heads. We got a nice hotel room, pulled the plug out on the rest of the world, and talked until everyone got it all out. When we got home, we made sure we got right back in the groove.

"If a person is in the same position, he really needs to get it out, even if he has to talk about it every five minutes. People may complain that he keeps bringing it up, but he should do it anyway, because it will make a huge difference."

**Thanks for talking about it so openly. I know you guys have a new album coming out, so would you mind telling us about it?

"The new album has a much fuller sound with more variation than the first. The separation of the instruments is more defined, creating a very distinct sound. The new album also has excellent diversity, with a jazz break in one song and industrial elements in two others. Unlike our first album, where the attempt at industrial sounded lame, the two industrial songs here are really legit. We had help doing the industrial songs from Caesar Kalinowski, who worked with Under Midnight and Generation. The biggest improvement on the new album, though, is definitely the guitar tones."

**Has Betrayal developed more lyrically?

"The new album deals less with Satanism than our first. We deal with several other topics, like racism and the condition of our country with our new presidential leadership. We also have a few banner-waving, Christian rally songs."

**What is your background in Satanism?

"My experience was more of a freestyle form of Satanism, but it was not that deep when compared to many Satanists today. I had given my heart over to Satan, turned my back on God, and I

was doing any evil thing I could. I looked for a coven, but they were very hard to find back then.

"After a while, I tried to get away from Satanism, but when a person was really serious about it, leaving Satanism is impossible without Christ. When I tried, I fell into a severe depression. During this time, I felt Satan encouraging me to come back to him because my life was only getting worse."

**How did things change?

"My family and I were watching television, and, as the channels were being flipped, I saw Darrell Mansfield on the screen. Darrell got my attention, because he had so much joy, so I asked if we could watch this for a moment. As I watched, I knew it was that joy that I truly desired. The next day, I gave myself completely over to God."

**What would you say to someone who knows people involved in Satanism?

"When Satanists are alone and vulnerable, they want out, but they are convinced they can't get out. We need to convey to them that nothing can happen to them when they come under the blood of Jesus--no incantation, no spell, no demon, no nothing!"

**I noticed the credits say the album was produced by Gordon Shumway, though I knew it was really produced by Bill Metoyer. Is Bill known as "Gordon Shumway" on the planet Melmac, on something?

"I felt Satan encouraging me to come back to him."

(Laughing) "I have to pass on this question. Sorry."

**Okay, then, tell me about your producer, whatever you want to call him.

"He is probably one of the nicest, most genuine, down-to-earth people I have ever met. We ended up becoming great friends. He really loves the Lord."

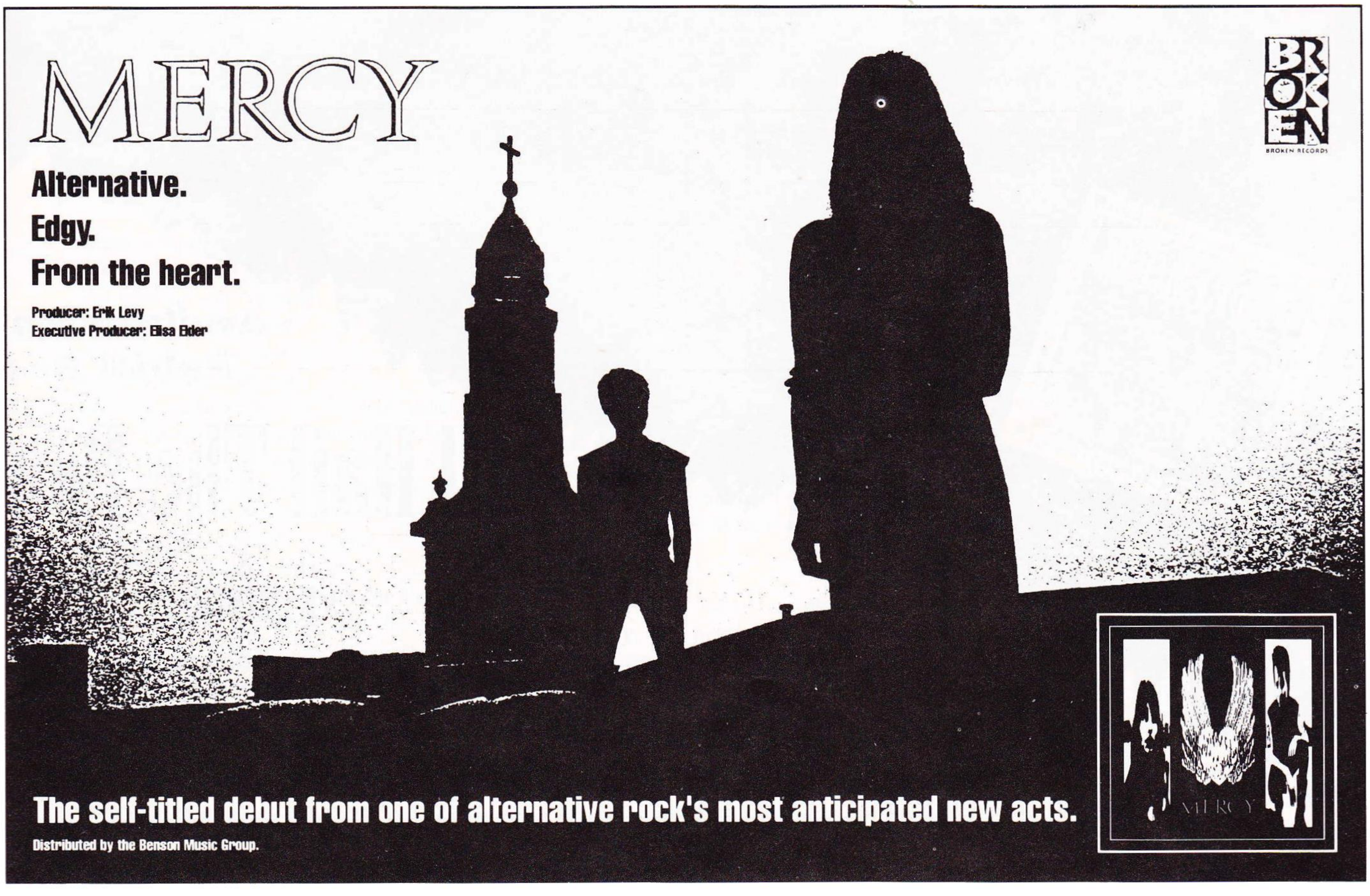
**Where there any guest artists on the new album?

"On the song, **'As I Turn,'** which is my personal testimony, Chris Scott from Precious Death sings all the verses, while Chris and Jimmy Brown (Deliverance) sing the bridges together, and Jimmy sings one section by himself."

**Any final comments?

"Everyone in Betrayal is very alive. We believe, by being a band alive, all the members need to be the best of friends. I want to encourage other band members to likewise push friendship within your group, even if you have to force it. When the band members are not the best of friends, separation occurs, and then it is no longer a band but individuals."

HM



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FEAR NOT'S SECOND CHANCE

By Dave Muttillo

After years of doing the "music journalism thing," I've come to find the recording industry to be a very interesting animal. I was again reminded of this when I received the record company bio for Fear Not. It blithely ignores their past as Love Life and makes it out as if they are a carefully watched-over new discovery. Hardly! As Love Life, they presented stuff to Pakaderm, who gave them the typical industry runaround...'til Love Life came into Pakaderm West to record their debut album for Blonde Vinyl. As Love Life's former manager related to me, the Pakaderm fellows were less than pleased by this turn of events. John and Dino didn't dally around when they got a second chance, though. And I believe all of us are the happier for this.

If you liked Love Life, you will like Fear Not. If you didn't, try 'em again. John and Dino have given Fear Not better production without losing the punch of their sound. Come on and let's get on with the interview with drummer Gary Hansen.

**Gary, tell me about the band's transition from Love Life to Fear Not.

"We had a big dream with Love Life, and it didn't really happen. The label we were on was an alternative label and didn't really know how to promote a rock band or have the resources to. In the rock industry, you're up against people who have a lot more money to promote and put out a better record. We went through some member changes and direction changes. We got a little heavier and the name Love Life didn't really fit the new sound. Michael Cutting (ex-Holy Soldier) came in the band for a little while and had a name Fear No Evil. He left, because he wasn't into the full-time ministry and full-time touring; and, when he did, he took the name Fear No Evil. We thought, 'Shoot, we'll just call it Fear Not.' Two weeks after Michael left the band, we did a showcase with Pakaderm and got signed."

**How did Michael end up joining the band and tell us about his departure.

"Michael and Larry started working together, out of the blue, painting apartment buildings. They started talking and jamming at lunch a little bit. We let Michael in the band, and Larry dropped the guitar. It was great, as far as chemistry, and musically it was really a cool sound. After we did some recording, Michael decided not to do the full-time band thing. And Larry was itching to play guitar again anyway."

**Tell us about your new guitar player, Chris Howell.

"He joined the band before Michael, when our old guitar player, Darin Eby, left. He used to be in Showdown. We met Chris at the N.A.M.M. show. We gave him the Love Life CD, and he didn't really like it. So we sent him our new demo, and it was exactly what he liked, so he joined the band."

When Michael Cutting was in the band. L to R: Michael, Rod Romero, Chris Howell, Gary Hanson & Larry Worley (Photo © Larry Bolen)

**When we were setting this interview up, you mentioned that you wanted to leave the whole Love Life thing in the past. Tell us why.

"We just want to start over with a new label and a new name and not really dwell on it. But you know what's strange? That was our original idea, but after going to the Midwest (playing the Cornerstone Festival), we discovered there's tons of Love Life fans...so we might have to rethink that. We didn't realize how many people knew who we were. We played one of our Love Life tunes and the whole crowd was singing it."

**So what is the real difference between Fear Not and Love Life?

"Recording-wise and band member-wise, just musical and spiritual maturity, I would say. Also, Chris has a really different style of playing. I think Larry sings a little better now, too. The songs are a little slower and more heavy."

**You mentioned spiritual change. Talk about that.

"I think we just realized where we're at. When Michael got in the band, we were thinking about looking for a secular deal and doing that route. We're not closing any doors on ourselves, but at this point, we're more into reaching the lost sheep that are sitting out there bored. The sheep in the church; rather than the people in the world--in the bars and stuff. Although we're still gonna play clubs."

**Is that a substantive change from Love Life?

"Oh yeah, I think it is a lot. We really didn't know what we were doing then...that there had to be a conscious decision, and there might not be, but I think there needs to be a direction to go in. We were trying to go towards the world rather than the other way."

**What's caused you to change your mind?

"I think being out there and doing it and knowing what we can take and what we can't and what we want. I guess if you started getting real famous and rich and all that, you might forget about why you did it. So we kinda wanna take it

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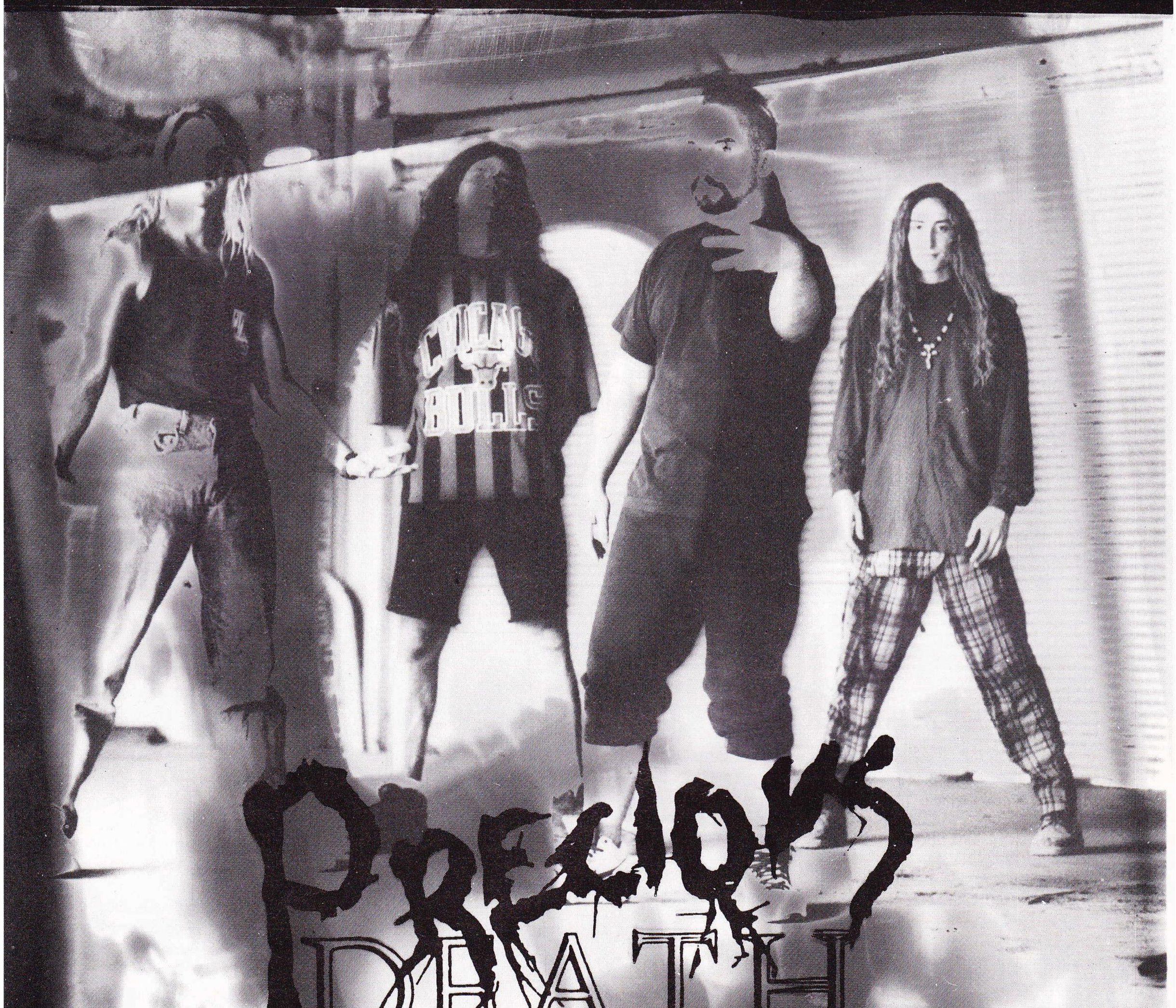

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slow.''

**What do you expect Pakaderm to do for you that Blonde Vinyl didn't?

''We had two weeks in the studio to make our first record. We spent three months in the studio on this one. The distribution is gonna be a lot better. And we're already seeing, before the album is out, more publicity than we saw the whole time with Love Life.''

**Any plans for a video?

''It has been talked about. We haven't nailed anything down. We're thinking there's gonna be a video though.''

**What are Fear Not's plans for the future?

"The name Love Life didn't fit the new sound"

''We wanna be a full-time band. We wanna go out and tour the world, basically; and do what God calls us to do and play music. Right now, we're in discussion with management and touring companies. We don't have a manager, and we don't have a booking agent. We're trying to set up all our things. We don't want to go out there and get burned. We've heard nightmare stories from bands about going out on the road too soon and people not paying 'em and ending up stuck in the middle of nowhere with no money and no gas and families at home and no money to pay their bills. The whole band...we put our families first. We want to be able to survive, take care of our families and spread the word.''

**What do you have to say to our readers in closing?

''We hope that everyone likes our new album. We wanna make this a long term thing. Something that the Lord's really been putting on my heart is to trust in Him. That He gives and He takes away, and for everything that you receive from Him, you should be ready to give it up and more for Him. You have to trust Him.'' **HM**

The Galactic Cowboys On Trial

Court is in session and honorable judge and Heaven's Metal editor, yours truly, is presiding. Today we have The Galactic Cowboys accused by some as shirking their responsibility as ministers of the Gospel. Even worse, if they do not openly receive the label ''a Christian band,'' they may be accused of denying Christ!

This ''trial'' basically centers around one question: If someone is a musician and a Christian, is it recommended, necessary or, more importantly, biblical that they use their art to evangelize the world? Certainly artists like Mylon LeFevre, REZ, Deliverance or even Stephen Curtis Chapman have used their music to sing songs about Jesus, knowing Him and receiving salvation through Him.

''Contemporary Christian Music'' is a label that many of us are accustomed to using. For many of us, we simply expect musicians who know God to sing about Him. In a very systematic way, we also expect this artist to form their career according to the model exampled by the afore-mentioned artists. We expect them to: mention Jesus in their songs and mention Him by Name from the stage in concert. If they don't, we feel disappointed. After all, thousands of people are dying and going to Hell every day, right?

Certainly a compassion for lost souls is a compelling argument, but is this argument biblical? Scripture makes it clear that all Christians are ''Christ's ambassadors, as though God were making His appeal through us.'' (2 Corinthians 5:19-20) God has committed to us the message of reconciliation, therefore every musician in the church is to be a minister, right? I mean, an ambassador is a representative of the country he is from, so we as Christ's ambassadors need to represent Him, right? This is so; but, if we are to conclude that every believer needs to preach and teach or otherwise be accused of denying Christ and shirking our responsibility as a minister of the Gospel, then almost all of us are guilty of denying Christ and shirking our responsibility as ministers of the Gospel.

Some of us are students. Do we stand up in class and tell the teacher and everyone else in the room the plan of salvation every day? (If so, we probably would get expelled for disrupting class) Some of us work at automobile dealerships. When someone comes to us in search of a car to buy, do we first tell them the ''Four Spiritual Laws'' and hand them a tract? Not many car salesmen would keep their jobs if that was the case. Some of us are radio news reporters who get paid to report the news. Would we keep our jobs long if we decided that the Gospel was more important than the news and gave our testimony instead of that night's news? You can see how difficult it might be if we were required to let nothing but ''ministry'' come out of our mouths. If we're going to put The Galactic Cowboys under such scrutiny, then we have to put ourselves under the same scrutiny as well.

The person who thinks The Galactic Cowboys are failing God sure better be witnessing to every single person they come in contact with, or they're a hypocrite. In fact, all of the people who criticize others for ''not witnessing enough'' should either be in jail for preaching the Gospel or at least wanted by the police for doing so.

The Bible says, ''Now you are the body of Christ, and each one of you is a part of it. And in the church God has appointed first of all apostles, second prophets, third teachers, then workers of miracles, also those having gifts of healing, those able to help others, those with gifts of administration, and those speaking in different kinds of tongues. Are all apostles? Are all prophets? Are all teachers? Do all work miracles? Do all have gifts of healing? Do all speak in tongues? Do all interpret?'' (1 Corinthians 12:27-30) The implied answer to these questions is, ''No. Not every Christian is a prophet. Not every Christian speaks in tongues.''

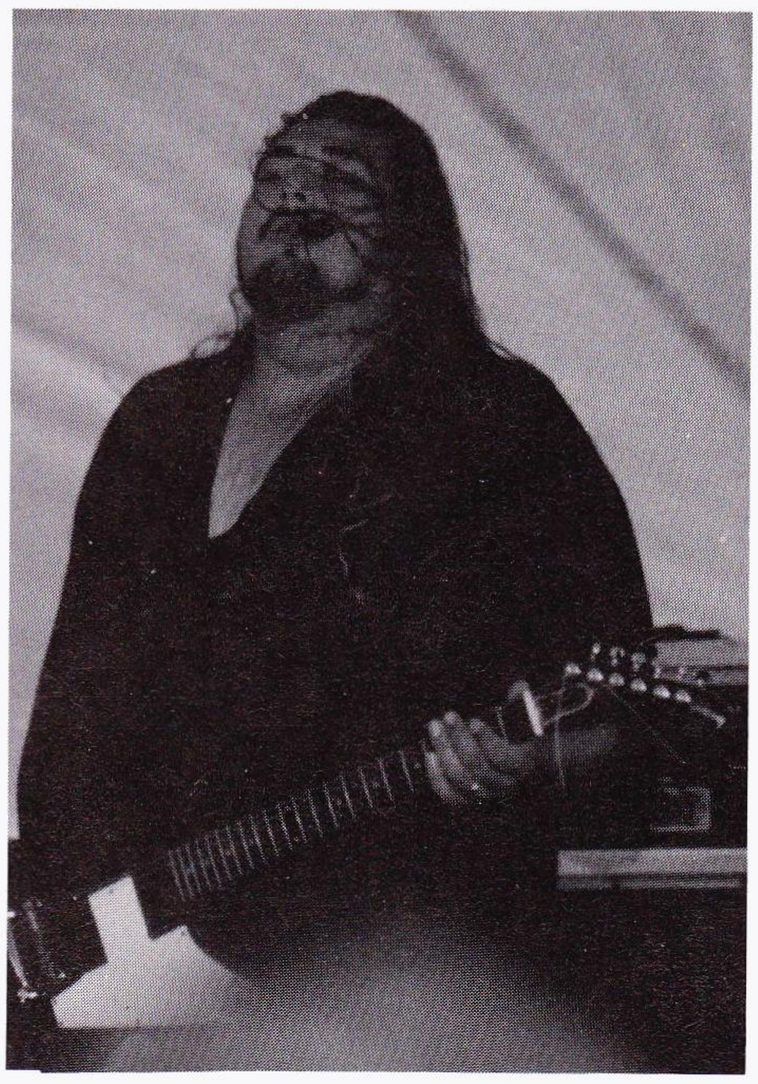
Do all Christian musicians need to preach the Gospel in their music? Do all Christians in ''secular'' jobs (like police work, firemen, teachers, secretaries, store clerks, cooks, waitresses, editors, athletes, tent makers or carpenters) need to quit their job and go preach in the streets? Until that is the case, it is the opinion of this judge that The Galactic Cowboys are free to live out their careers as musicians as their own convictions lead them, and are ''not guilty'' of the charges of denying Christ or shirking their responsibility to minister the Gospel. Court adjurned.

DELIVERANCE:

STILL LEARNING AND TEACHING

By Jerry Wilson

Photo by Jim Cagle



Jimmy Brown's voice is a bit scratchy on the other end of the phone. Given that he had performed the day before with his band Deliverance at the Cornerstone Festival, or 'the mud bowl' as some of the performers dubbed this year's edition of the annual gathering in Illinois of the Christian rock 'n' roll tribe, it's understandable why he might be a bit the worse for wear. However, he graciously spends some time on the phone talking about not only the future of the band, which he has led for the past eight years, but also sharing lessons learned along the way.

In a couple of attempts during the preceding two days to set up the interview, this writer had occasion to talk with Brown's wife, Helen, and at one point their four year old daughter, Deborah, which leads to the question about how being a family man influences what this veteran rocker does. Brown replies, "As far as touring goes, it's kind of hard taking your family out with you. But, in a lot of ways, it's a blessing having your family with you. It gives them a lot of room to see the country and everything that's going on. As far as being an artist, it gives me a lot to read and write and think about. And in a spiritual sense, it's a big help. I like being a family man and a musician."

The conversation moves to the next Deliverance album, which at the time of this interview (early July) was complete, except for the vocals which Brown was scheduled to record later in the week. Brown mentions that the new album, due out in September on the Intense label, will be entitled, "LEARN." So, what's it going to be like? He answers, "The music is extremely heavy; at least that's how everyone is describing it. It's a perfect take-off from STAY OF EXECUTION. The vocal direction is going to be the same as STAY OF EXECUTION, if not even more progressed along those lines. Lyrically, it's a philosophical view on Scripture and life, and the things we do. It's all based on different experiences in my life that I've learned from and gone through as a Christian, as a businessman, as a minister, and as a family man. So, the whole theme is definitely LEARN!" he finishes with a laugh.

Brown and the rest of the band caught some heat from longtime fans over STAY OF EXECUTION not being the speed metal fest that prior Deliverance albums had been noted for. While Brown is not insensitive to his fans, he is not all that interested in simply cranking out what they want to hear. As he puts it, "When we first started, there was the whole attempt at doing speed metal. We were pretty much the first, or one of the first, Christian speed metal bands to come up. My emphasis has always been to try and be different from anything else that is being offered to the Christian audience. I want to give the people what they're <u>not</u> looking for. If all you're giving people is an alternative--'Well, you didn't used to be a Christian and you were listening to Metallica, but now you are a Christian and you don't want to listen to Metallica anymore, so here's a Christian alternative'--it doesn't make sense at all. Why can't we be creative, and have our own sound and vibe that even non-Christians will take a look at and say, 'Man, these guys kick?' That has always been where I've come from musically, and I feel that what we're doing now is staying in the same lines that Deliverance always has. I've always been the main writer, and I always write whatever is flowing out of me at the time, while striving for originality."

He goes on to add, "As Christians, sometimes we get real selfish as far as what we listen to. We'll listen to something that's killer musically as opposed to the message or the ministry, but we could care less about the artist's lyrics or even the artist's lifestyle. Good music is cool, and I'm a big fan of good music, because my thought is that if you don't make something that's good musically, no one is going to listen to what you have to say. But that can go completely the other way as well, where someone listens to just the music. I believe the two go hand in hand. You have to listen to the message as well as the music. And some Christians do take too much of a look at the music, as opposed to what the Lord's doing with it."

Brown sees what he does in Deliverance as a ministry, and he does not hesitate to talk about what he sees as flaws in the Christian music industry system that were not as apparent when he first started. He notes, "The biggest change I've seen is the emphasis on money, and the things that go with that: fame, status, and 'how much are we going to make?' That very much gets in the way. I'll say this now: This has been one of the reasons I've gone through so many changes in the members of Deliverance. I have a whole new band again this year, and one of the reasons is because people have gotten caught up in the money and fame and notoriety. I see that happening a lot, and it's sad."

The question comes up as to what is the greatest need Brown sees among the band's fans. He replies, "The biggest need I see is to have a solid walk with the Lord. A lot of fans tend to make a concert their church, and the music their Word and prayer time, as opposed to getting into the Word and into a church; getting locked into a body of believers in their area and doing what they need to do as far as serving God with or without the music. That's the whole thing. We should realize that we would be here to serve God whether or not God had this music here for us, and this whole scene of albums and concerts and festivals."

He adds, "The Lord saved us Himself. He didn't save us by or though anyone else. He pulled us out. I know that there are bands like us and others that are going out there spreading the message, but it's

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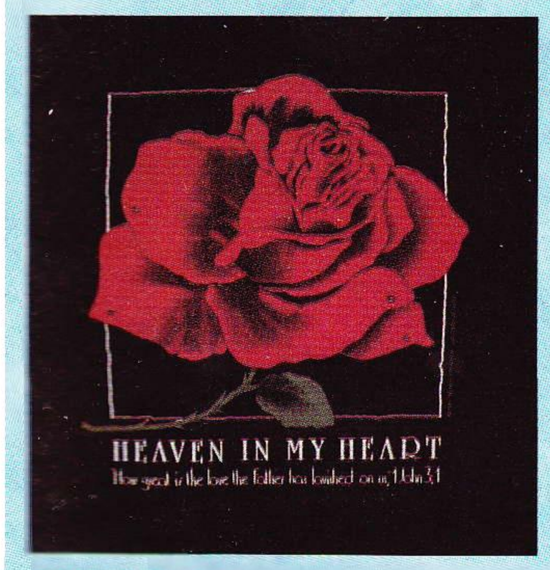

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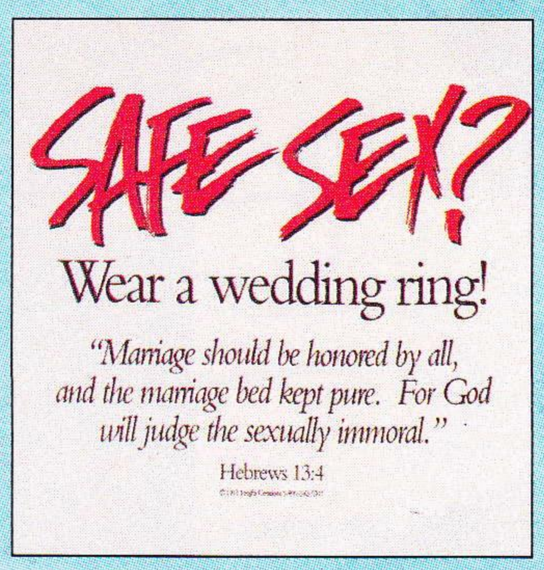

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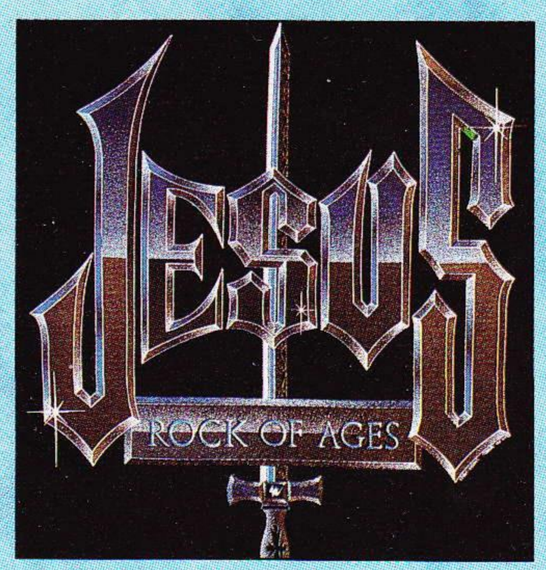

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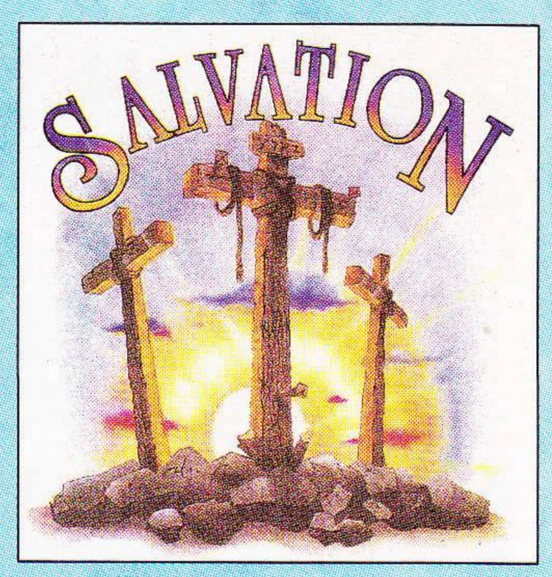

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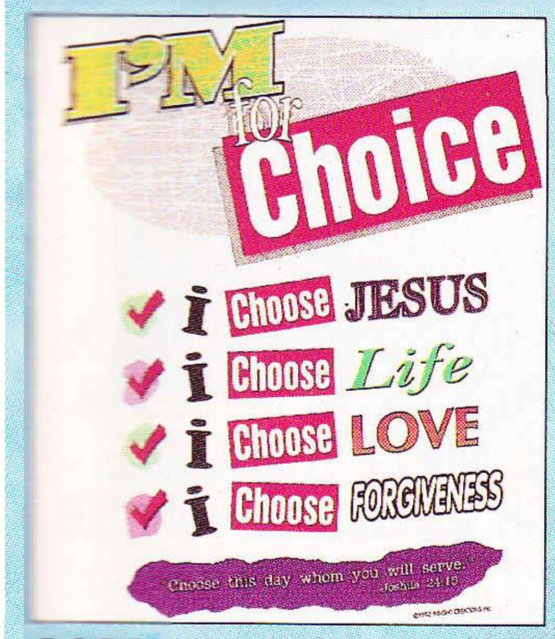

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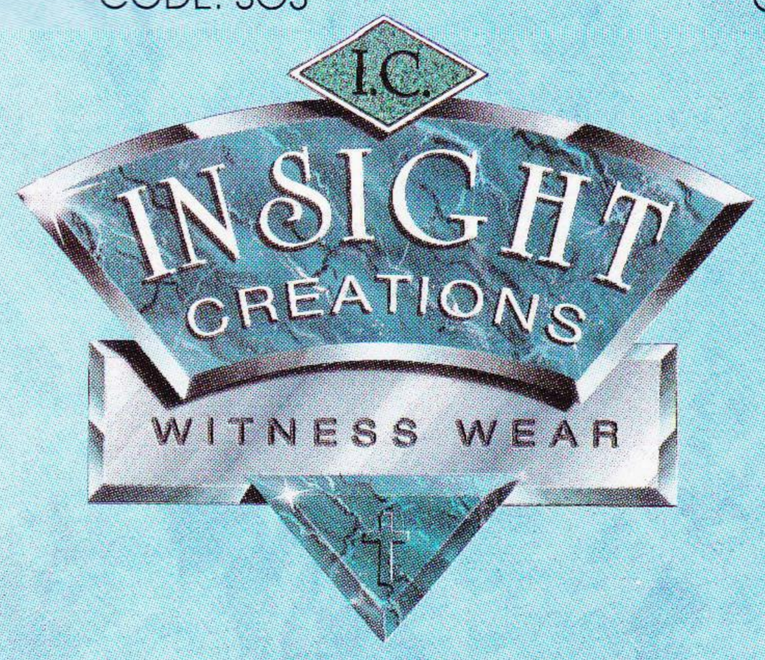

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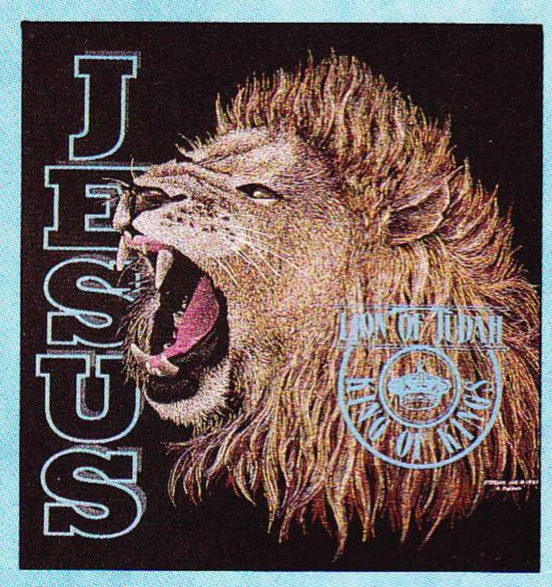

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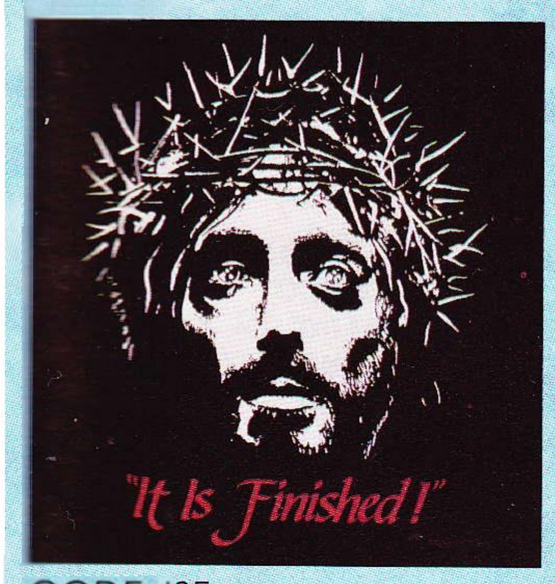

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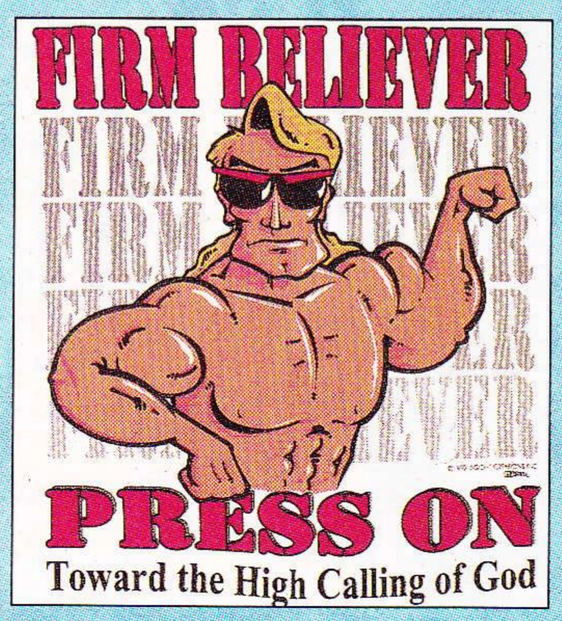

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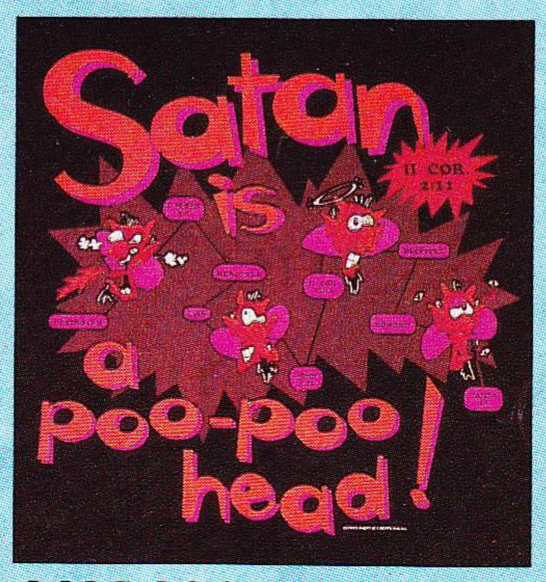

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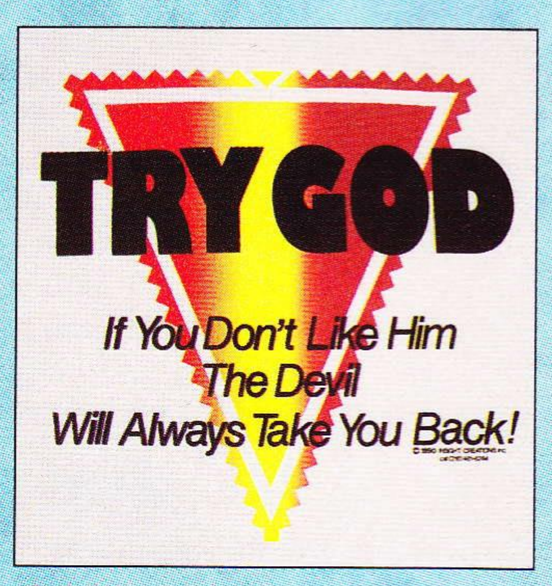

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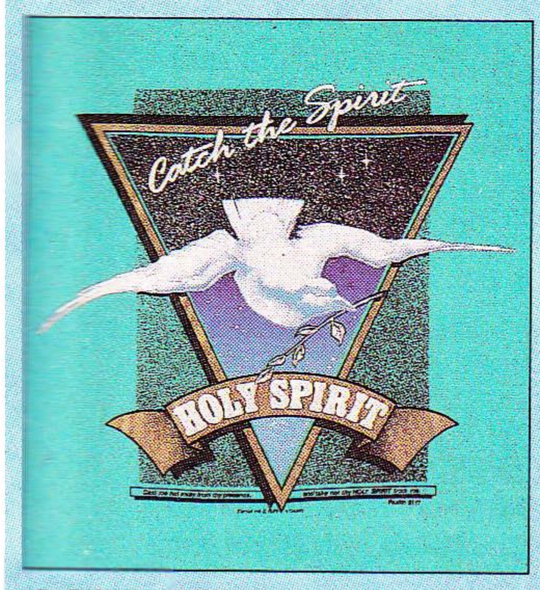

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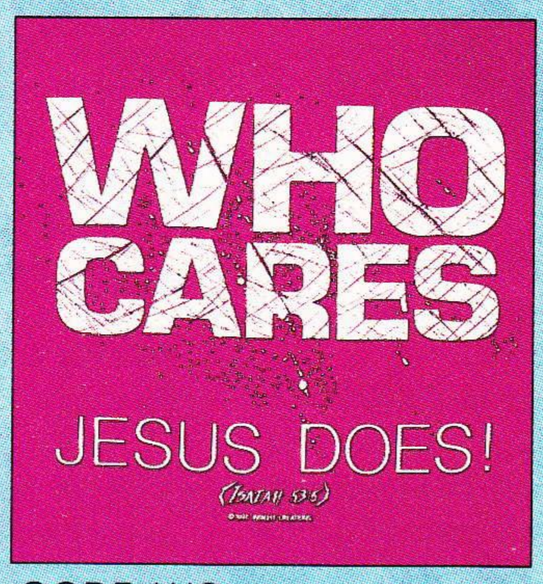

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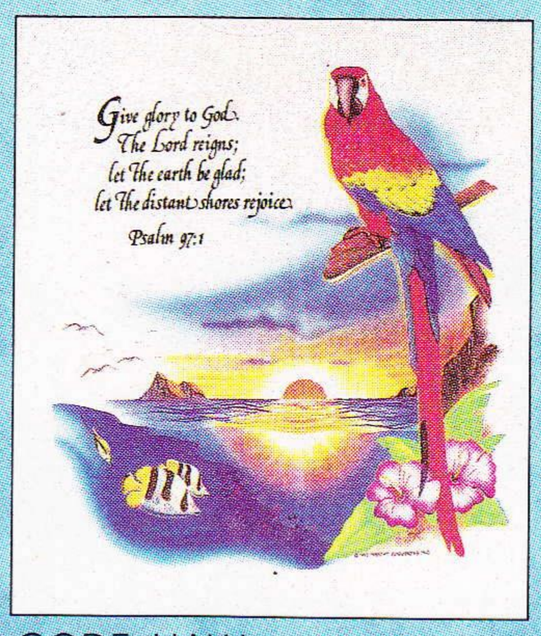

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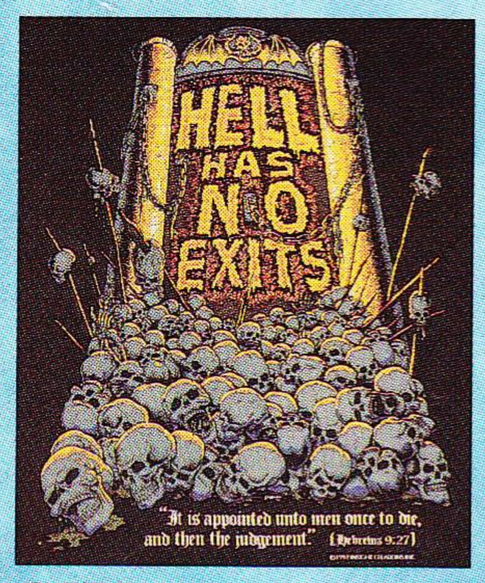

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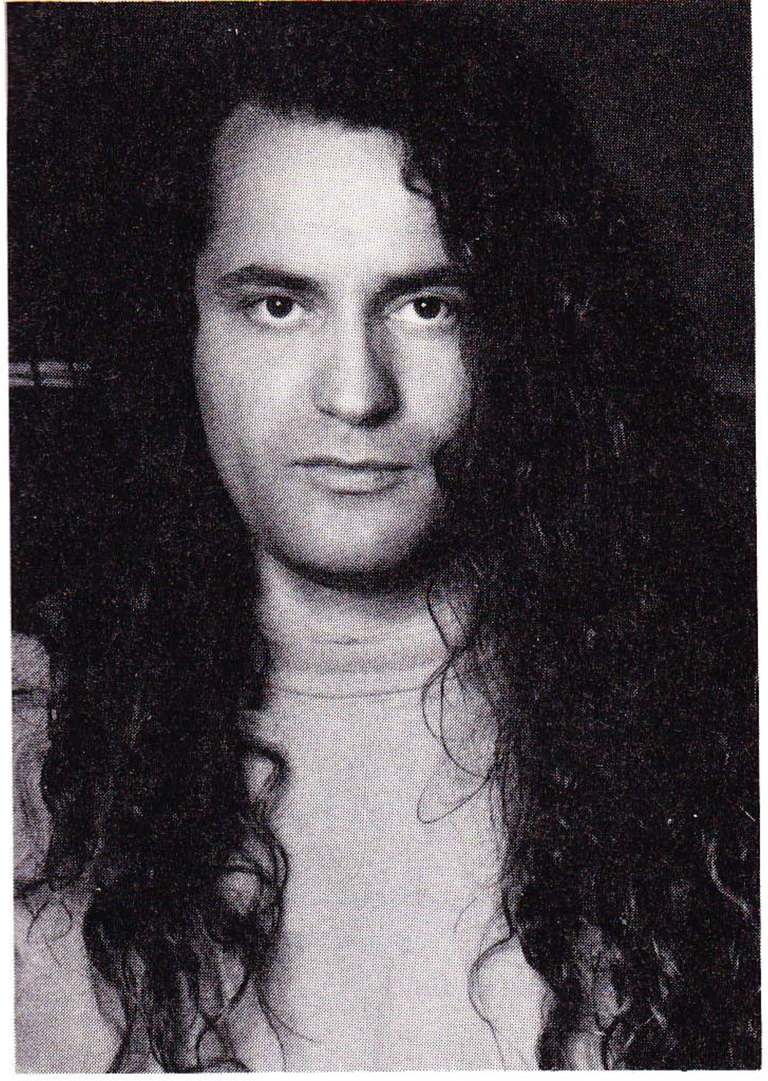
Dying To Talk With Siloam

By Dave Muttillo



(Pictured: Brian Lutes)

In all the years I've spent doing this I have never met a band whose story was more fascinating than that of Siloam drummer and band leader, Brian Lutes. A former drug addict and prostitute turned Christian and rock 'n' roll evangelist. A man who has experienced life down in the gutter and has taken his message back there.

With a debut album "SWEET DESTINY" under their belts and a second, "DYING TO LIVE," under way in the studio. Heaven's Metal caught up with Siloam's leader, Brian Lutes--a man with a gift for the gab--for this severely edited chat.

**Tell us about what happened after your first album.

"After the Canadian tour, where we saw thousands of kids with all kinds of problems, there was a real re-grouping; and I then found my focus. I knew what God really wanted me to do. I guess with the other guys, they weren't called in that direction. It's like the difference between a Christian band that's called to do Christian concerts and be a real edification to the church or a band that's to go out and minister kinda like Amy Grant's doing now. We're somewhere in between. We're to go into the streets and come in with a real heavy message. Half the band felt led to do one thing and the other half felt led to do the other thing and that was that. After a few months, we pulled it all together again and did a tour of the U.S. Midwest for about three months. That was a big success. We saw a lot of kids and did a lot of hardcore ministry. That tour gave me the stuff for the second album and we're getting ready to go out again in August with a band called Refugee."

**Let's talk about some of the changes that have gone on in Siloam; starting with the departure of your lead singer and the rumor that he wanted to audition for Motley Crue, and that your response was to say, "O.K., you're fired."

"Lee had a lot of ambitions and he wanted to go more of the route of the secular-type thing. His walk is his walk. But I know as much as he really appreciated and has a heart for kids--and he really showed that by going above and beyond the call of duty so many times for these kids on tour and he still corresponds with several of them--he really had a desire to go out and use his talents in a different way. As far as him going to audition for Motley Crue, that's what I heard, too; and this is what he wanted to do and what the outcome of that was--obviously, they've got another singer and he's doing his own thing--that didn't pan out. As far as me firing him, I think it was a mutual thing."

"Everyone is a minister... Get up and do something."

**What about your guitar player and keyboardist, who have also departed?

"Tim is probably the best live guitar player I've ever seen. He wanted to experiment and do his own thing. Tim is writing his own record and he's also a vocalist. He's working with a management company. He's been touring and doing solo stuff. He and I think we'll work again together in the future, but I don't know to what extent.

"For Ken, our keyboardist, he had some family things to take care of. I'd love to work with him again in the future. His departure was an open door thing."

**Tell us about your new band members.

"Our vocalist, Brent Milsap, is from Minneapolis. I'm overwhelmed by his vocals. The people we have in the band are radical. Brent was a military policeman and worked an awful lot in domestic situations, which is right in line with what we do.

"Marshall Zacharias, our guitar player, is from Winnipeg. He just graduated from musical college in Minneapolis. He and Brad were roommates. He graduated with honors.

"On the first album, I had an awful lot to do with writing music. With Marshall, I said, 'Here, this is a song. Just do it. He was 19 when he wrote most of the album. He was going, 'Man, I just can't do it. I've never done it.' I told him to pray about it. The guy came back with some of the best stuff."

**How did you meet up with them?

"We put out ads and had auditions. We had a guy from England, a fellow from Iran, people from all over the U.S. and Canada. We didn't find anybody that was what we were looking for. A guy I go to church with knew Marshall. Marshall came out and spent some time with us and we really clicked. And it just turned out that he knew Brent. Brent and his wife mutually prayed about it and he decided to join us as well."

**Let's talk about the new album.

"With the first album I'd never toured. You're talking about a guy who'd grown up in the streets; was a prostitute, was a drug addict, came to know the Lord, worked in a half-way house, got burned out working in the streets, ended up in the hospital after throwing a pimp off a building, and watched a couple of prostitutes he was working with one end up in a river with a knife in her back. The stuff I wrote about was stuff I'd seen. **'Miss Lizzy'** and **'Daddy's Little Girl,'** from the new album, are about Carola, the girl who was stabbed. The songs are about people and issues about how people are dealing with these issues, because I'd never seen anything else. After being on tour and seeing thousands

Cont'd on page 70

Wiggling with HOT PINK TURTLE

By David Jenison

[Pictured L to R: Jay, Jamin, Dion, Dave]

With four years of band experience behind them, Hot Pink Turtle has its first national album coming out in October on R.E.X. Records. Listen, now, as the members of H.P.T. tell H.M. writer David Jenison about their hilarious adventures as one of the craziest metal bands of the decade.

**Before we discuss your music and ministry, I want to address an issue which I heard about from one of your friends here at Cornerstone. Who is the one with the fetish for urinal screens?

"Jay!" shouts Dave.

"It is more than a fetish," says Phil, "it's an addiction."

**What exactly is a urinal screen?

"They are those rubber mats with holes in them that sit inside the urinals," explains Jay. "You have used a standing urinal before, haven't you?"

**Okay, I know what you are talking about. Jay, don't you have concerns about touching a urinal screen, since hundreds of people have urinated all over it?

"Doesn't bother me."

**Don't you use a towel or rubber gloves or something?

"I flush the toilet a few times first, and then I just pick it up with my hands. I have collected about ten of them, all in a variety of colors, including orange, blue, red, green, purple, and white. One time, I actually took..."

"The word is stole, Jay," interrupts Jamin (pronounced jay-men).

"Okay, I stole a urinal screen from a park, and the screen had a bullseye. It was a circle with different posted points like the dart board."

**That's hilarious! Well, now on to more serious questions. How would you describe your musical style?

"The music is so diverse that there is really something for everyone," says Dion. "If a person is into REO Speedwagon, he will find something he likes. If a person is into Living Sacrifice, he needs to put in Living Sacrifice. Actually, our music gets heavy, yet still maintains the quality of Jamin's wonderful, beautific smile of a voice."

"A girl at a concert called us a cross between Red Hot Chili Peppers and Megadeth," says Dave.

"And she was wrong," concludes Jay.

"Basically," says Jamin, "we are a metal band that has fun, but we are not 'cheese' metal. For the most part, metal bands call us alternative, while alternative bands call us metal. We are somewhere in between."

The only H.P.T. music that has had national exposure thus far has been the song "Glide**" on the "DEMOLITION" album. Is "**Glide**" representative of the new album?

"No!" shouts everyone.

"The only similarity is that we still write lots of parts and have lots of changes," explains Dave.

**What is the hardest H.P.T. gets musically? Any thrash songs?

"I would call it mosh rather than thrash," says Dion. "It is not speed, but it's really heavy with deep grooves."

"What's cool about H.P.T. is our diversity," offers Jamin. "Dave and Jay are hardcore, Dion is Mr. James Brown, and I still listen to my old Toto albums. It makes us very hard to classify."

**Do you have any ideas for the cover?

"Nothing definite," says Jamin.

**How about a turtle covered with pink paint?

"We wouldn't do it," says Dion, "because that is what everyone expects us to do. For that reason, our stickers are green. Previously, we had two sets of business cards, one which was hot pink and the other orange. When I handed people the orange cards, many of them would say, 'That is the brightest pink I have ever seen!'"

"We Are Not Cheese Metal."

**I hear that you guys are great friends with fellow Kansas City rockers Dig Hay Zoose. Tell us about your relationship.

"Bil was our first bass player," explains Dion, "but only for about a month. He and Jay have been friends forever. Jay, Jamin and Bil actually used to play together in a high school band called Frigid Nipples. Of course, those were our pre-Christian days."

"Jay and Phil were also in a band together called Marshmallow Frogs," says Dave.

"We let Dig Hay Zoose play their first gig with us," says Dion. "They opened for us at a pro-life show called

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'Rock for Life.'''

''Our first gig was opening up for a lip-synching band,'' says Jamin.

**How do you feel about Zoose being signed first?

''It is cool,'' says Jamin. ''They were on it more than us, and Bil Brown is way connected. In fact, he gave us many of the addresses for labels when we sent out our demo.''

''We really have a great deal of fun with the guys from Zoose,'' says Dion. ''I remember a show in which they were performing, and we were throwing vegetables at them from the side of the stage.''

''I actually threw up in fron of Dave Anderson at one of our shows,'' confesses Jamin. ''I used to dip Skoal during our shows, which I quickly learned was not the best idea. During the second song I began getting hot and sweaty, so I ran offstage into the lounge where Dave was sitting, and I threw up right there in front of him. I heaved like the girl from The Exorcist.''

**Since we are talking about Zoose, I would like for Dion to tell me what happened with Phil's Dog.

''I can't believe you know about that,'' exclaims Dion. ''I have been hearing about it for, like, eight years. Phil and his family went to Europe and asked me to mow their grass and feed the dog and to the basic chores. I had chained Rowdy, Phil's full-breed Cocker Spaniel, up on the back porch while I mowed the grass. Afterwards, I shot some hoops, went inside, went to sleep, and went outside the next morning to play ball again. As I was playing, I noticed Rowdy wasn't barking when the ball hit the ground, so I leaned over and looked up through the porch only to see a weird image standing there. I ran around to the other side of the house to see what it was and, as I peeked around the corner, I saw it was Rowdy hanging from his chain. The chain got stuck between the boards, and he jumped. He was really a stupid dog. His little Cocker Spaniel feet were only two inches from the ground.''

''So close to life,'' adds Dave.

''I did not know what to do,'' continues Dion, ''so I took him up from the main chain and wiggled him into a three-ply hefty bag. Then, I dug a hole behind his back fence and dropped him in it. When Phil got back, he came to my house knowing his dog was dead. It had been a week, so I really had time to feel bad. Phil sat on my front porch, and I came out and sat down next to him. I said, 'Sorry about your dog, Phil.' He responded with the nicest words he could have said, 'It's okay, it was just a stupid dog.' Then we went out and rode our big wheels.''

**Tell us about the album name, ''TICKLEWIGGLEJIGGLEPICKLE.''

''It refers to what a Dill pickle world we live in,'' says Jay. ''It looks good, but when you bite in, it's all sour.''

''Actually,'' says Dave, ''R.E.X. said they needed the title the next day, so we quickly made something up.''

**Where does the name Hot Pink Turtle come from?

''It came to me while I was drinking a blue raspberry Icee from K-Mart,'' says Dion. ''I had a massive brain-freeze, my leg started shaking, and I screamed out, 'Hot Pink Turtle!!!

''In truth, we really are not sure how the name originated. Different people claim to have thought up the name.''

**What approach does the band take toward ministry?

''The lyrics reflect our personal experience as Christians,'' says Jamin. ''In terms of preaching, I speak when I feel I should. Most of the time, though, we are just playing for our Christian friends in Kansas City.''

**Is there any ideas or belief that the group strongly supports?

''For me,'' says Jamin, ''I see too many Christians taking their freedom in Christ for granted. There are many Christians who cuss and drink and believe it is okay if they only do it a little bit. I have nothing bad to say about those people, because I have been there. When we were younger, we did some weird and crude things. I just think much more good could be done by avoiding such questionable areas.''

''I am a little older than the rest of the guys,'' says Dave, ''so it has been a while since my party days. Therefore, when I hear or see people partying, my first thought is to get on them and tell them it is wrong. However, when I think back to my past and the bad things I was into, I remember how my family and Christian friends were still cool to me, even though they knew what I was doing. They showed me compassion and prayed for me. They did not slam me or come down on me. It really made a difference.''

**Any final comments? Anything you want to say about Kansas City?

''Kansas City is wet in the summer, wet in the winter, but looks neat in the fall,'' concludes Dave. **HM**

receiving mercy

By Stuart Patti

Lorraine & Erik (Photo by Michael Psalmi)

Some of you may remember a secular metal band in the late 80's named Femme Fatale. Lorraine Lewis was the female lead singer fronting an otherwise all-male band. If Femme Fatale had stayed together, you may have someday read an interview with Lorraine in one of the ''What So and So Sez'' articles in Heaven's Metal; but things have changed--Lorraine, along with her husband Erik Levy (formerly of Black Eyed Susan) has resurfaced in a Christian band called Mercy.

I must let you know that Mercy is not ''Femme Fatale II.'' Obviously, the lyrical content and the image are way different, but that is not all. The musical style has also changed. I cannot put Mercy in any sort of metal or hard rock category. Mercy is a rock band with an alternative edge, or feel, to it. So, prepare yourself before that first listen; but, if you can deal with the change in musical styles and give Mercy a chance, I know you will dig it.

We will get into what Mercy is all about, but first we will see where Lorraine came from.

''Femme Fatale did just one album,'' explains Lorraine. ''We were getting ready for a second album, and then the band broke up. Then I pursued a solo career and was signed to Mike Clink, who produced Guns 'n' Roses. We were going to do an album together. Over the course of waiting for Guns 'n' Roses to get done with their album, we had waited almost a year and they still weren't done, so my manager and I decided to move on. We started shopping a deal with other labels.

''I showcased and things went really well. We were real close to signing some new deals and then, one by one, it was like the door kept getting closed on me. I realize now that it was really the Lord's work in my life. But, at the time, I really thought, 'Was something wrong with me?' (laughs) I really didn't understand what was going on. I thought, 'Why aren't things clicking for me?' People would come into my life, like Mike Clink and all, and stir me up. I'd think something was gonna get happening, and then it'd go away again.

''We started shopping a deal in March of '90 and met with all the record companies. A few of them were still interested in keeping me where I was at, which was going for that sex bomb thing, and I was really over it, so I said 'no' to that and just kept moving on. Out of the blue, about 8 months later, Mike Clink called and said, 'I'm putting together a production company, and I want you to be one of my artists.' It was like, Slash was gonna play on some songs and there was talk about doing a duet with Axl and all sorts of stuff. As fast as it came, though, it was gone. I had waited a year to go in and record an album for Mike and then it was gone. The phone calls stopped, and that was it.''

**Why and how did Femme Fatale fall apart?

''I wanted to get more rootsy and bluesy. I really felt like the Femme Fatale project was not understood correctly from where I was coming from at the time. I really wanted to show people what was really in my ability and in my heart, which was kind of an earthier singer than was presented. I mean, the whole image thing, even though it was fun at the time, was really blown out of proportion. I think that everybody just focused on the image thing instead of the voice or the music or what I wanted to say. It turned into this corporate machine that got out of control--as far as I am concerned. At that point the band wanted to stay really heavy, and I wanted to be more true to my art; and the two just couldn't go together. I really didn't want to front a hard-edged metal band, and that's what the guys wanted to do. So, that was that.''

**Where were you with God in the Femme Fatale days?

''I was raised Catholic. I always knew there was a God. I knew that Jesus died on the cross, but I didn't understand it all. I didn't understand having a one-on-one relationship with Jesus Christ. It's like I would pray and I would ask for things and I thought I was a good person and, in my heart, I knew that I was a good person, but it's sort of like everything was kinda messed up. Things weren't really making sense. It was sorta like I knew where it was at, as far as walking the walk, but I didn't know how to take a step.

''So, I really wasn't a Christian. I would say I was Catholic and that I would pray and I would thank God when things were great and I really thought He was on my side. I know that He was on my side back then, but I just didn't understand what it really meant to be a Christian. I thought, 'If I'm just really good,' and 'He really knows what's going on and what I'm up against and He'll understand.' Now that I know more, I realize that I was just lost and confused. For a while, I really beat myself up about it. I started feeling guilty about the way I had been living my life. Then the Lord gave me this word--'silly.' He said, 'The things that you did before were just silly, and the reason that you did them was because you were lost, and you were just trying to do the best you could.

''I turned my life over to the Lord on March 7th of 1991. Nothing

major really happened to make me do that, except that I knew that things weren't right in my life. My manager at the time had gotten brain cancer and had turned her life over to the Lord and was being healed by Him. I was going to church with her, and then I just knew I had to do it. I just knew, 'This is the way I have to live my life,' because I'm trying to control things myself and it's just not working. I have to admit, even at that time, I still was sort of thinking in a weird state. I was still thinking, like, 'Music (it's) number one; God help me with it.' It was not real clear Christian thinking. You get stronger and stronger all the time.''

**How much of a process was it getting your current deal with Broken?

''It was nothing to get the deal. I don't know why this stuff happens like this, for some things I'm involved in, like Erik and I hooking up. Erik was the bass player in Black Eyed Susan and was really dissatisfied with where he was headed and couldn't stand music after he got off tour. He didn't even want to look at another bass. He cared less about music, couldn't stand it and left his band. It was God again. After a few months Erik started writing all this great music all of a sudden. He had, like, 20 songs, and I heard them one day and said, 'Do you mind if I do some writing with this stuff?'

''At that point, I thought God was telling me, 'That's it, it's over. Your music career is totally over.' So I got a waitressing job and just started getting more real, figuring out more about who I was and all that stuff. Then I heard Erik's music and started working on it. We did this little four-track demo in his living room. We sent the demo out and got a call from Broken and Elisa Elder said she totally loved it and wanted to do an album. Here I was knocking my head against the wall with this big management company and all these big name people, and then we put this little nothing four-track demo in an envelope and got a little record deal.''

**How did you and Erik meet?

''Well, Erik was in Black Eyed Susan and the singer of that band was Dean Davidson, who used to be in Britany Fox. Dean and I were on Remote Control on MTV together and met. That's when we were both touring. When Black Eyed Susan was put together, Erik joined the band. Dean and I had remained friends and when he and Erik came out to L.A. for a video, we hooked up. I invited him to meet me at a club where some friends of mine were playing and he said, 'I'm not gonna go, but my bass player Erik is gonna go. I'll have him look for you.' So, I went by myself, as I usually do, and was just sitting there and up walks this guy who says, 'Are you Lorraine?' He was really cute and neat and friendly and we sat down at the same table and just hung out. I remember a couple of people taking our picture and stuff. I never give out my phone number, but he was living in Philadelphia and I thought, 'What's the harm this time, Lorraine? What's the worst he could do, call you?' So, we exchanged numbers.

''He called me and we started being friends on the phone and, over the course of talking, found out that we were both saved. I remember coming home one day and saying, 'I just got baptized with the Holy Spirit!' I was really happy and he's like, 'What's up with you?' I told him and he says, 'You're reborn!' I'm like, 'Yeah, why? Are you?' So, it was really neat. When he went out on tour I told him, 'You can call me anytime you want--day or night, any hour.' I've been out on the road and I knew what it was like and how lonely it can get. Well, he did. We had this on-going phone

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relationship for the three months he was out there. He would call me at every truck stop. His phone bill for one month was $900. We were really strengthening each other just by being on the phone together. It was a great friendship and we realize now that we fell in love talking on the phone.

"God was really cool to us. We had really been praying about when to get married. We knew we wanted to, but we didn't know when. Then Elisa called and said, 'I want you in the studio in January. I'm going to send you out to Los Angeles to do the record.' It was, like, perfect. We can have this honeymoon/recording thing happen and that's exactly what we did. We got married on January second. We flew out that night. We went out and did the record. We booked three weeks in the studio and it took us two, which was really cool. Erik did his bass tracks in, like, two hours. I did my vocals in, like, one take. It was weird. It was so cool. It was just so easy."

**Tell me about the album.

"Well, I love the album! The thing I love about the album is that it's my life and it's Erik's life. All the songs really come from the heart. They all come from a place that's real and nothing is fabricated. This is important to me, because I think the things I did before, like that image thing, where you have this fantasy idea about what you're going to write about. This stuff is real. Erik comes from more of a post-punk background, and I come from more of a bluesy, earthy background. You combine the two and Mercy is what you get.

"You have to remind yourself why you can't do that anymore."

"The first cut on the album is '**P.L.F.**,' which is 'Peace, Love and Faith.' It's going to be the first single. The rock single is going to be something called '**Mother's Lullaby**.' I wrote that about Erik and his background and where he comes from. Some of it is more acoustic based, but all of it is written around the bass guitar. Erik's a great bass player. It's funny: last night we're at rehearsal and, you know, I forgot that he's my husband. We're rehearsing and I think, 'Man, he's got the coolest tone.' It just grabs you. He's got a crunchy, just beefy tone. I just look over and think, 'Who is this guy? He's got this great tone.' And I think, 'Wow! It's Erik, my husband!' It kind of blows me away. He's a great bassist, and a blast to be with.

"Vocally, I'm not doing the hard rock thing. It's in a range that's comfortable for me, and I think other people can sing to. We've got another song on the album called '**Don't Hang On**,' which has got a Jane's Addiction kind of feel to it. It's pretty grungy and powerful. It's about not hanging on to anything in this life. Don't make it your number one. There's another song called '**Shelter**.' It starts out, 'I ain't no preacher/ I ain't no angel neither/ Just trying to figure/ Gettin' through this battle alive/ I've been trapped in the badlands/The quicksand of my life/ An over anxious soul/ Losing control/ On the road to you.' It's like asking God to give you shelter from the world. One of my favorite passages is Romans 12:2. 'Don't conform to this world, but be transformed by the renewing of your mind.' That's something that I have to constantly feed myself, because you live so long in this world and you try to make it in this world and try to be successful by the world's standards, and those aren't the standards that Jesus wants you to have. They don't mean anything in His kingdom. It's heavy. Sometimes, you know, you turn on MTV and there's a part of you that thinks, 'Wow! I wish I was still doing that,' or 'Gosh, I used to do that,' or 'Why can't I do that anymore?' So you have to remind yourself why you can't."

Mercy is currently looking for a guitarist & drummer. Send press kits to: Mercy, PO Box 21164, Birmingham, AL 35216. **HM**

Stuart is the publisher of The Other Other Side. (See ad in this issue's Trading Post)

A Walk On The Lighter Side...

...By Camille Breslie

White Heart's Rick Florian (Photo © Roger Riveland)

What do White Heart, DeGarmo & Key, and Petra have in common? Other than a position on the lighter side of the rock scale, they share a distinct passion for ministry through music and a rare quality of integrity--a quality that shines through in their public career and Christian life.

Concerning their music, each band recognizes that their music might be a bit softer than what the average Heaven's Metal reader is accustomed to. "We'd be the wimpier side of what they listen to," says Rick Florian of White Heart.

Eddie DeGarmo of DeGarmo & Key welcomes their critics. "It's really a healthy thing that people would have different tastes in music," says Eddie. "If we all liked the same thing, what a boring world it would be! All of our cars would be green, and all of our clothes would be blue."

Even though John Schlitt of Petra understands their critics' position, he thinks that the opposition comes from a conditioned mind set and that they do lean toward heavy metal. "I completely understand where they're coming from," says Schlitt. "We're talking about a mind set that has been conditioned to say, 'Okay, if this formula isn't met, they're uncool. I don't want to listen.' And part of the formula is...well, the mind set from leather jackets and studs, to 'the guitar has to only sound this certain way for it to be heavy.' It all depends on where their focus is coming from. The problem with the heavy metal readers for me, sometimes, is that I feel that they're a little narrow-minded, and they're missing out on some real class. White Heart, I mean, they have some classy music. D&K, have a lot of cool things to say, and they've had some big hits. Petra blows me away every time Bob writes a song.

"We have a music style that we love to do and a lot of times our messages are a little war-like, and we're a little more militant than most Christian bands are supposed to be. And with that, our music style does tend to lean more on the heavy side. And if you've seen a live performance, we don't put people to sleep. I think that if we lean in any direction, it would be more toward the heavy metal. We're not known as heavy metal partially because we don't necessarily wear the clothes that we're supposed to."

Perhaps HM readers recall that Bob Hartman, the lead guitar player for Petra, once laid down some lead guitar parts for one of his songs recorded and performed by One Bad Pig. Hartman also produces a variety of bands. And each of the guys in Petra brings a certain style to the band which makes it hard to classify them or put them in a certain niche. "We have songs that cover such a wide gamut," Schlitt explains. "There are such mellow songs that have been inspirational, to rock songs, to where we almost made metal. I think that we cover such a wide area that it's hard to put us into one category."

"We would probably be considered a classic rock band," says DeGarmo. "Dana and I are celebrating our 15th year this year; and when we began in Christian music, our heroes would have been groups like Foreigner, Journey, Eric Clapton in his heyday, and that sort of thing. All those groups--the ones that are still together--are still very popular for the most part. Newsweek magazine recently featured what they call 'the oldies of rock and roll' on their cover and how there is this huge resurgence in this classic rock music, and it's actually outselling all of the new groups; so, that's great for us, of course, because there are a lot of new fans out there that are discovering us. And we're not as old as any of those guys. They were all our heroes when we were in high school. But we have had a very lengthy career, and we're on borrowed time as it were. Bill Gaither once said that the length of stardom was only four years--and in pop music, that's about what it is."

"It doesn't surprise me to hear that our music sounds heavier live than on record," says Florian, "but I believe that it's just because of the massive sound and lights that make it seem more wild."

Recently, D&K took some time off to work on other projects. Dana Key primarily worked on other musical ventures while DeGarmo spent his time working with ForeFront Records, of which he is co-owner. Those two years off for DeGarmo & Key gave both of them a new perspective and freshness which they brought to their new release--"HEAT IT UP." Because of his unique position, working with ForeFront provided DeGarmo with a new perspective. "It puts you in the middle of the industry, and so you become very aware of everything that's going on. And there's some good and bad in that," says DeGarmo. "The bad is that, if you're not careful, you'll find yourself bowing to the pressure of the industry.

"I think one of the curses of any artist is to try to make a record to please the industry," DeGarmo says. "I think that it's true that you have to make a record to please yourself. And one thing that Dana and I have really learned, and I tell all of my artists, is that the cancer of artistry is indifference." Key adds, "You gotta make people feel passionately about it and love it--or really hate it." DeGarmo further explains, "It's not a matter of being good or bad, because that's a very relative thing--it's that if you created something that people feel indifferently about, you've got a real problem. If they hate you, you can do just about as well as if they really

love you. And for everyone that hates you, there's going to be someone that likes you.''

DeGarmo's philosophy applies to ministry as well as music. Each of these three bands is adamant about their ministry, regardless of what their critics might say. Florian has little tolerance for excuses--especially when those excuses insinuate that Christian music is lame. ''I used to think that the kid that didn't like to listen to Christian music or Christian rock music, because they said it was lame...that excuse does not exist anymore,'' says Florian. ''And that excuse now is, to me, a cover-up for the fact that they want to be rebellious against their parents and/or some way that they perceive the church. And I think that the lyrics are convicting, and I think that the ones that don't want to listen to it, it has nothing to do with the quality of the music half the time--it's the fact that they don't like the conviction that comes along with it. It isn't risque, and because of that, it may not be cool for their friends, and I wish that they could even honestly just admit that fact--that half of the time, that's really where their heart is.''

Petra realizes the delicate balance between presenting the Gospel and allowing people, saved or unsaved, to feel comfortable and welcome to hear it. ''We want a life-changing message to be brought across in everything we do,'' says Schlitt. ''Now, how we try to do that is through our words, through what we say in between, through the skills that God's given us. We try to make sure that when the concert's over, those kids walk away going, 'Man, that was a great time. My hands hurt from all the clapping.' But on the other hand, I want them, as they calm down, to go, 'And you know, boy, they had a lot of cool things to say,' and have it sink in. Because if you give them an evening of fun time, of exciting time, that they'll remember, what went on during that time will also sink in so much better.''

It would seem that Petra would just be concerned with getting up on stage and sounding good. However, their fervent desire to minister outweighs the more selfish motives of individual performance, and they consider their time on stage to be a time of giving instead of taking. ''Talking about Jesus Christ, talking about a life-changing experience, bringing their unsaved friends because they know that if you go to a Petra concert, it's gonna be a great time,'' is what drives Petra, according to Schlitt. ''They're not going to be embarrassed. And that's important to kids. And if you keep all of those things in mind. I mean, we understand that we're given an awesome responsibility. If those kids bring their friends, for instance, they're saying, 'Hey, I'm a Christian. This is a Christian concert, but I want you to come, because you are going to be blown away. And I want you to understand that being a Christian doesn't mean that it's boring.' So they're saying, 'Hey! Prove to my friends, will ya? Prove to my friends that it can be cool to be a Christian.' And that's a heavy-duty responsibility. So you gotta go out there and you gotta give it your 110 percent. And you've gotta make sure that it's an exciting time. You've got to be smart. You've got to know what God's given you to do, and you've got to do it smart.''

L to R: Dana Key & Eddie DeGarmo

Ministry is the primary reason for the existence of D&K, and they vehemently pursue that purpose at each opportunity. ''First of all, you need to understand that our music is simply a vehicle to communicate a message,'' Key says. ''We have two primary messages. First is an evangelistic message. We want people to trust Christ and be forgiven of their sins. Secondly, we want Christians to understand what it means to have Jesus as their Lord. Those are two very simple ministry goals. We try to keep it simple. We're not trying to communicate some kind of deep, theological, profound truths in our music. We're just trying to accomplish those two goals, really, and we have for 15 years.

''If we didn't have the music, we'd have to find another way. A lot of times, I wish I could just go share without the music. Because you have to have a tractor-trailer, three drivers, six crew members, and five band members, and a staff at home to coordinate tours--and sometimes that's a nightmare. But the problem is if I went to the auditorium and said, 'I'm just going to come share these two messages with you,' I'd be preaching to the janitors. So, the music is what actually puts people in the seats. And that's okay, because it's a gift from God, and I really do enjoy it.''

White Heart makes certain that, in a live situation, the mood for ministry is as available and accommodating as the message. ''We always want it to be as powerful as we can,'' says Florian. ''There are times when it gets real intimate, depending on what the lyric is, or if it's time for maybe an invitation, or there's just a very sensitive song, maybe like '**Desert Rose**' or something. And you try to make sure that the light and the sound--almost like in recording--marries the lyric so that the mood makes sense with what you're doing. Our version of the Gospel is pretty unadulterated. Yet there are some times when we are blatant, but we also try to put things in a context that we don't speak Christianese--something so that a non-church person could understand what we're talking about.''

White Heart and Petra are still in the studio finishing up their latest efforts. After working with John and Dino Elefante for seven years, Petra decided to venture out of their ''comfy zone'' and use a new producer for their latest album--Brown Bannister, who produced White Heart's last album. ''It's an exciting time for us, because four out of the five of us are writing on the album and that's a first,'' says Schlitt. ''For your audience, I think we're going to have two or three songs that they're going to love, probably two or three songs that may be a little on the light side. I would be excited if they did listen, because there are some really important things to be said.''

Petra at Farm Aid '92

White Heart will soon finish up and release "HIGHLANDS." Florian says of it, "If there could be like a side B to "TALES OF WONDER," I would say that this is a continuation or evolution--the next step beyond that. I definitely know that I would be surprised if there weren't some songs on our album that they (HM readers) would love. The thing that I love about our industry now is that the demographic musical representation from Sandi Patti to Tourniquet exists. But if their favorite kind of music is Tourniquet and stuff like that, they probably won't be into a lot of our stuff. I think that, if they know friends that are more into that kind of rock side of music and not the metal, that it'd be a great opportunity for evangelism."

If early signs are any indication, "HEAT IT UP" may be the biggest record yet for D&K. "We play authentic rock," says Key. "It's genuine, it's got a history, and we do it authentically. And I really think that anyone who likes rock music, if they give our albums a fair listen, will find something in it they like. But maybe I'm wrong, you know?"

And DeGarmo adds that diversity for headbangers is important, because, "If you keep banging your head, it's gonna start bleeding."

HM

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BETRAYAL

THE PASSING

Many things are not as they seem, that which appears ordinary may contain great [illegible]. God gives us many clues as we search for understanding. Likewise, **BOLD** words filled with wisdom and guidance have been hidden throughout the liner notes of the new Betrayal album "The Passing". Betrayal and Wonderland will present a CD player to a person keen enough to properly arrange the words and reveal the correct scripture passage that sums up this project.

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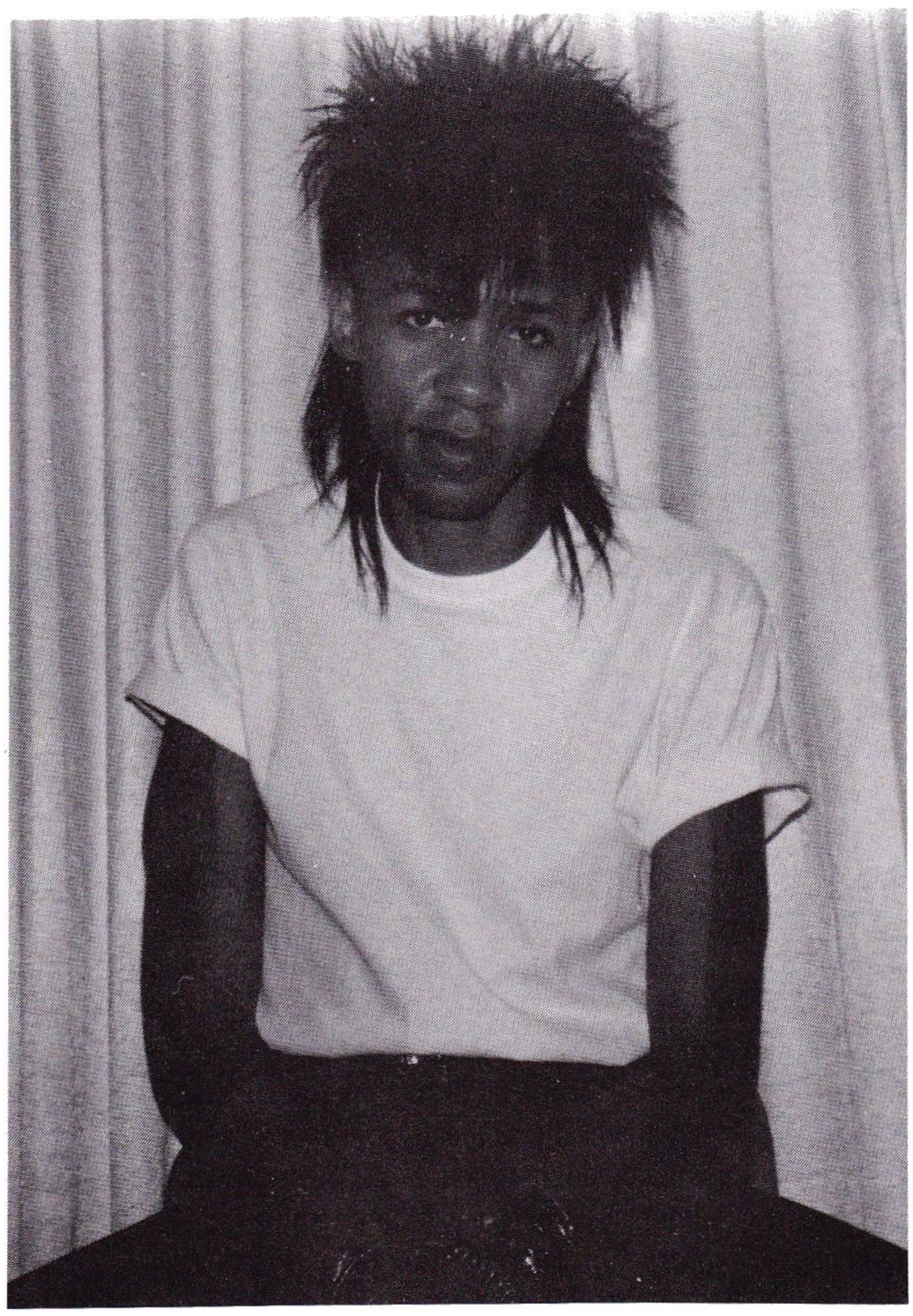
Getting Honest With Doug Pinnick

King's X releases what some consider its finest album to date (they're all great!) last year, hits the road with The Galactic Cowboys for a short tour, releases a video for the single "**Black Flag**," comes back from the tour, splits from their manager Sam Taylor of the Wilde Silas Musicworks Company, and then isn't heard from for almost a year. Sounds like it's time for a quick Heaven's Metal interview, right? "Yes" on the interview and "no" on the quickness of it. Once on the phone catching up with bassist/vocalist Doug Pinnick, it's an hour and 50 minutes later before the receiver hits the phone rest again as Doug fills me in on what's been going on with King's X and, mostly, his own life and heart. Read on and maybe you'll find out that it's not all glamour and fun just being on the phone with rock stars. Sometimes it's days and days of transcribing and editing...



**What's been going on with King's X in the last year?

"Well, we put that record out," begins Doug, "the fourth one, and went on tour and had a few problems with our management, so we had to come home and straighten that out. When we got home, our manager, Sam Taylor, quit. I don't want to go into the details, but I think it was the right thing that needed to be done. So, we had to stay home and stop touring. We had to put the pieces back together again, and basically, we were broke and basically didn't know what we were doing; but luckily we were approached by many managers who wanted to take us over, so we chose Ray Daniels--he's Rush's manager. He's managed Rush since he was a teenager. He's like 43 or 42 now and he's been around a long time. He's real respected in the music industry and he's got a band that seems to have a lot of respect and he understands the other side of the music world, not the pop side of where you push a band and sell 'em.

"A band that wants to stay true to what they do. Rush is like that, so we felt it was a good choice. We signed with him two days ago. We're real excited about it. Lots of great things are happening with it. I don't want to go into details, because everything's in the works right now. We've got some great possibilities on touring the record.

"We're kind of excited about it. We've got a new producer, named Brenden O'Brien. He just did the new Pearl Jam album, and he engineered the Black Crowes, Red Hot Chili Peppers, Aerosmith and you go down the line. He's young, too. He's 34. He's a real cool guy and real level-headed. He just left yesterday, in fact. We hung out with him and had a good time. We're going to go down to Atlanta and do the new record.

"We've got a whole bunch of new songs. It's almost like starting over again. The excitement is like starting over again, when a bunch of people get together and go, 'Oh wow! This is cool!' We're so excited we can barely wait to get into the studio. We really like what Brenden does--the production and the sounds that he gets. We've got 12 songs and we're gonna learn more. I think we're gonna do about 17 and pick the best ones.

"We decided that we wanted to kind of get out of the 'nice-guy' realm, because that's just one side of us. It seems that the general public thinks we're the nicest guys in the world and there's anger and frustration and all that kind of stuff in us--just like in anyone. It seems that through this hard period that we've come up with some pretty dark songs. So it's sort of therapeutical, I guess. I've noticed a lot of people are going through some real hard times emotionally. They're just trying to figure out where they belong. Me personally, I've been going through that soul-searching kind of thing. So, those lyrics are pretty personal. I guess I could say very personal. It's almost like being naked (laughs).

"Almost everyone who's heard these can completely relate to 'em. I'm excited about that. The songs are real heavy. We've got three working titles for the album, but we haven't decided yet. Last time we made up the working title of 'SINCE HECTOR WAS A PUP' and everyone wrote letters saying, 'Why isn't the record called that?' It's not going to be one of those crazy things. It's going to be relevant to exactly what we're going through. I don't know. I'm real happy about it. We go into the studio in about three weeks."

**How much, if any, would you like to share about the personal things that you've gone through in your life in the last year?

(This is where I had to edit 15 pages down to 4) "The major thing is...I have to word this right...I've finally come to grips with myself--the caretaker, the dysfunctional person who sort of tries to take care of everybody and tries to be everything to everybody. I realized that I ran myself to the ground, and it seems that I was looking for something...looking for all those holes to be filled by helping people and doing things. I realized that it didn't work, and I decided to take time for me and to say 'no' to people. I started to learn to like myself, and I realized that, as I learned that, I have more compassion for people. I feel that I can be a friend or be what God wants me to be correctly, rather than through the dysfunction of that.

"It's taken time. I got to a point to where I didn't call anybody or talk to anybody. I just didn't want to bother with people. A lot of my friends didn't understand that. They thought that I'd become a jerk. I had to put a wall up and try to find myself. Now I've come out of that shell and I feel that I'm learning how to correctly care and love people and be that person that I've always wanted to be. I don't think I'm 100% in that yet, but I'm just getting to it. I've been excited about that,

especially just being able to say, 'No,' when somebody needs something, rather than going 10 miles with 'em.

"You know how Jesus said, 'If someone asks you to go one mile, go with him two?' Well, I've learned that, 'Okay, I'll give 'em two and that's it.' I'm not gonna go as far as I used to in trying to nurture and trying to take care of people. I have to be wise. I can't cast pearls before swine. That's something that I didn't learn. I had the other side, where you turn the other cheek and just be the doormat and let everybody walk over you and be there for everybody and everything. I realized that that wasn't being a Christian either. That was just a part of it, and I had to find the balance and I had to learn how to divide what is truth and what is trash. So, that's been a hard thing for me, because I hate to say 'no.' I hate to disappoint people, but I've found that I have to do that, and as a result of it, I think good things have come from it on both sides.

"I went through a relationship a while ago, where I fell in love and it was a joke to the other person, sort of. I found out that it wasn't the real thing. It was just a phase they went through. That's when I really woke up and realized that I don't have to be a doormat.

"I went through a real bad time. I lost weight. I couldn't sleep. I was close to depression. Being close to depression is like being a junkie or being an alcoholic or something. It was like, 'I couldn't get away from those feelings--that depression, that attachment, that whole thing. I had to fight my way out of it. I got a little therapy from a friend who's a counselor. He helped me walk through childhood trauma and stuff to help me understand how I got to this point, and as I went through that, I realized that a lot of things that happened to me weren't my fault when I was a kid. I didn't have to blame myself for that. I needed to put the blame where it was.

"It helped me to see myself in a different light. I can go look in a mirror now and not think, 'You're ugly. Nobody loves me, nobody cares'--that kind of thing, which I did all my life. Now I don't have a low self esteem. I don't think I'm better than anybody, but I just feel like I have just as much right to be a human as anyone else. I can walk with my head up rather than with my head down like there's no hope. That's been a good thing.

"I've just been busy writing. Music was my therapy. All these songs that I wrote were from all those experiences from my childhood trauma: love relationships to my questioning God and all this. Some of this is sort of anti-church establishment. I've just gotten to the point to where I find that truth is not only from the traditional church.

"I've been finding answers now and finding out what is crap and what is truth. I had to sort it all out for me personally, not to go out and tell everyone that they need to stay in the church or need to leave the church. I just needed to live it out for me, so that I could live as an example."

**Would you say some of these questionings would qualify as "ground breaking" or "foundational" stuff?

"I think it was foundational to me, because being raised a Christian all my life I have all these rules and regulations--millions and millions of 'em. I would say most of them were self-defeating. They helped me to continually to take my self-esteem down. It was sort of a, 'No matter what I do it's never good enough,' and 'I can't be a good enough Christian' and 'God hates me. God hates this, God hates that.' It was to the point where I just felt like, 'I'm just no good.' Nothing I did was good enough. That's something that I learned in my childhood. Everything that I did was never good enough, and I was never happy. I was never content. It was just relentlessly work harder and harder and harder at doing all those things that I thought I was supposed to do as a Christian. Finally I wore myself out, to the point where I got physically sick and lost weight and I hated anything about me.

"So, I had evaluated all the things that I believed and gleaned a lot and asked God to help me get rid of the crap, the garbage, and find out what I need to survive in this world in my faith in God. So, I had to go in a big circle. I had to walk away from a lot of things. I would say from a lot of Christians' standpoint, they would probably say I was backslidden. But, I believe I was searching and God hadn't scolded me. Now I'm to the place to where I feel my relationship with God in an honest way, and hopefully, I believe, the correct way.

"I just don't have time any more for a lot of the things that I believe are defeating in the Christian world. I see these things that people just relentlessly work so hard at and they wonder why nothing happens. It's because it's not God's will. You just got to get back to the Bible and back to what Jesus said, instead of this add-on stuff.

"It seems like we've got too many teachers who just believe that they've been called to get up there and tell people all this stuff that they think we're supposed to know, and I've tried to do that. I've listened to all the teachers and preachers and what they said, I tried. I found no result--I'm still miserable, and I still was unhappy and still hated myself, so I had to go back, 'What's going on here?'

"Personally, I didn't want to give any answers, because I believe everyone needs to seek God diligently and get their own answers from Him. Hopefully, they'll be the same thing. We'll all walk together. I had to just throw some pretty heavy things out the window just to get back to the basics and start all over again. It's been a real good thing for me."

**Some of the things you've shared make you pretty naked. Do you want me to edit anything?

"No, I don't think you need to edit anything, because my biggest problem with King's X has always been that the world and Christians perceive us as one thing, and they don't know us. They don't know what we really go through and who we really are, because I get so many letters from kids who look up to us, but they don't realize that we're just normal human beings that do things that maybe the church looks down upon. Like, for instance, for kids who said I swore, I'd say, 'As far as I'm concerned, words are words to me, but then when I'm around people who are offended by that, I have to watch my mouth.' But then if they find out, if they hear me say 'f***' or 's***' in a magazine or something, and the kids write me a letter and say, 'Oh, I'm just so disappointed and so hurt. I can't believe you did that!' Then all of a sudden they're disappointed. What I'm trying to do is say, 'Look, don't put expectations on me. Don't put us in the place where you think we're supposed to be. Let us be who we are. Let us work our way through this in our own time and in our own faith and you tend to yours, and we can all make it together; rather than pointing fingers and being disappointed with each other.

"I see what Stryper did when they came out and were the 'perfect Christian band,' and all of a sudden, we heard that they weren't that perfect Christian band and people...the church had nothing to do with them, and the world said, 'You're hypocrites!' That's the last thing I've ever wanted us to be, so I'm really working hard at trying to convince people to stop looking to us or other Christian groups or other preachers for the perfection. Jesus was the example--not us. We're just like anyone else, we're trying as hard as we can to do the right thing.

"I feel I need to be an example of truth, not an example of religion. Jesus is the truth. I believe the church is the scribes and pharisees right now. Not everyone in the church, don't get me wrong. If Jesus came to this earth now and did the same things He did then, the church would kill Him. They're so far away from the Truth and Who He is and what He wants. We've got so many rules and regulations that you can't even be yourself.

"I meet Christians after a show. You know, we play and then we come out, and they go down the list: 'Do you do this, do you do that?' It's like they judge me on their rules and their regulations. Whatever happened to saying, 'I believe in Jesus Christ, and I believe

He is everything that He said He was? Why can't we leave it at that and go on with our life?' But instead we have to nit-pick, with denominational things. It's the same old story I've always been down upon. It just got to the point where I just got tired of it, and I just decided to walk away from it and find God in my heart and then try to work it out.

"I think it's so horrible how we're not to judge one another and we do so much. No man knows the heart but God. I think of the person out there, the child molester who does horrible things to people and we hate them and we think they're horrible people and we look down upon them; and what they do is; but we don't know why. What brought 'em to that point? What kind of hurt did they go through? The compassion is gone. Remember when Mary Magdalene came, and she cried at Jesus' feet and wiped His feet with her tears? The scribes and the pharisees were so appalled that He would do that, because she is the untouchable. But I realized that He knew deep inside that she wanted to know the truth and she wasn't happy and He let her know that it's okay.

"Let me get this straight, too: I said in Rolling Stone Magazine that, 'Jesus said it's okay,' and they quoted me. I believe that He was understanding that she had a problem and understood how to work it out--when a lot of us don't know how to do that. We don't know how to correctly help people to change their lives. We just tell 'em, 'No, you shouldn't do that. That's sin. That's wrong.' But, how do you help them? How do you fix that? How do you change that?

"In the United States now, a lot of my friends are in their 20's, and they've been sexually, physically, and mentally abused. Their parents are divorced. They feel like they're not part of anyone or anything. They feel like outcasts. They have low opinions of themselves. They feel the same way I do. As I've gotten to know these people and just got close to 'em, I've seen all the pain and where it's come from, and we've had a chance to just love each other and accept each other exactly as we are. And as we dare to do that, accept each other, bulk and everything; it gave us a chance to feel like we're accepted. Someone does care about us. Someone does love us. It makes you want to change. It makes you want to do better. It makes you want to get your life straight rather than feeling like, 'I'll never, ever add up to my parents' expectations or the world's expectations or the church's expectations or God's expectations.'

"I've seen when people get to the point where now they can just relax and go for it. It's just a better attitude and such a positive attitude comes out and results happen. But, when we get down on people all the time, telling 'em that they're wrong and they're bad and they're horrible...that's what I was told all my life when I was a kid, and I didn't know what sin was. I didn't even know what a Christian was.

"These are personal things I've been through, and I haven't been able to articulate them well enough. Maybe one day I'll get on my soapbox and start preaching. But, until then, I just try to keep my mouth shut as much as I can, 'cause I don't want to say the wrong thing and mislead people. That's the hard thing."

**It's a shame that some people are focused in that mindset that, even though you're speaking directly at 'em and these kind of actions, they just don't get it. It's kind of sad. You get a lot of expectations put upon you.

"Right, that's the thing that always annoyed me about it. People thought, 'Well, they're a Christian band, they're out there in front of the people, so let's make them do what we're supposed to do.' We're all supposed to be examples of Christ. God hasn't called everyone to preach. God hasn't called me to preach. He called me to play music. That's my talent. My talent isn't to stand up and tell people what they need to do. I don't know what they need to do. All I know is what I need to do and what I want to say in the music, because I'm just a human being. Those expectations, those things that they put on us--I think it hinders what God is doing.

"You would be surprised about the change in people's lives...the letters that I get from kids who I've never ever mentioned Jesus to, but they have found Christ because of what King's X has done. It's been a relief for me to feel that I don't have to get up and do an altar call. People will come up to me after a show and say, 'Doug, I've seen you guys a couple of times and I got it tonight. I got it! I believe and I got it,' and (they) walk away a changed person. I just rejoice in that, because I didn't convict anyone to come to Jesus. I didn't force them. I didn't talk them into it. God revealed Himself to them and He just so happened to be there.

"Maybe a lot of people might call that a wimpy way of living, an excuse to not stand up for what they believe I'm supposed to do, but it works. You see, other ways didn't work for me. I was in a band called Servant in the Chicago area for four years, and we did shows, and in every song I preached and I told people what they needed to do, but I realized that I was saying things that I knew I was supposed to say. I didn't really have these things in my heart. In fact, I wasn't even living the things that I was telling people they needed to do--and didn't even know it, because I was so caught up in being someone that I wasn't, being a part of this organized thing where everyone acted the same.

"I look back at the church that I grew up in and at all the people that I had a relationship with and I talk to them now and find out that one guy beats his wife and kids, and you could just go down the line and look at all the horrible lives that they live now. I talk to them and go, 'What happened?' And they go, 'We just put it on the shelf and became this machine with everyone else. We said the right things and did the right things.' Now they're all messed up, because we didn't help 'em. We just gave 'em a bunch of rules and regulations and said, 'Do this, do that and that and that and you'll be fine.' Then people woke up one day and said, 'I'm still not happy. God's not real. Bye!'

"We basically caused the little ones to stumble. I believe that a lot of people in the church need to put that millstone around their neck and throw themselves in the ocean--and they don't even realize it, because they think they're doing a great thing. I've seen people get saved at concerts where 100, 200 kids come down. How many of those kids are still with God right now? A couple. I've seen it happen. People might think that I'm just babbling right here, but I've seen it. I've seen those people, only a handful of them get saved, and the rest of 'em just came down because they were talked into it. Then, the next time they go to a Christian concert or whatever, they just go, 'I did that. It didn't work.' I think that many Christians have been taught, and they don't realize it, to be con artists. To trick people into getting saved.

"I remember when I was baptized in the Holy Spirit and this guy wanted me to speak in tongues, so he told me what to say. And so I said these words and he said, 'Hallelujah! You're speaking in tongues.' At that point I thought, 'Oh, this is great, praise the Lord!' But, as I started getting a little older in the Lord I realized, 'I just did that because he told me to.' So many young kids are impressionable. They just want to know the truth. They want to know how to live. They want to be accepted. So, we've got all these youth groups and all these kids going to it in this gang of people and they all act the same and do the same thing, so that they can be accepted, but you get to know them later and find out they didn't even know God.

"There's hundreds of people who grew up in the church and have no faith in God at all. They just go, 'Hey, I tried it. I did it and I didn't get anything out of it. I just felt like a hypocrite.' I've got so many friends who've grown up in strict Christian families who see their parents act one way in public and another way behind closed doors. What does that do? This is the thing that I'm against. These are the things that I've been yelling about--the hypocrisy that we don't even know that we have.

"I know there's hypocrisy in my life

that I'm trying to get out. Just things that we've been brainwashed into. The Bible says we need to rightly divide the truth. If the truth is being rightly divided, then why do we have denominations and continue to fight each other and why do we have Christians judging one another because of certain rules and regulations? So, I'm just saying, 'Hey God, hey people: Something's wrong here.' I'm going to figure out what to do for me, because I'm not responsible for the rest of the world. I'm responsible for me and my life and my walk with Christ.

"As I get that into a place where I'm doing the right thing, I know that results are going to happen. It's like your hair grows a little bit and you don't notice that it's gotten much longer until somebody else comes along and says, 'Hey man! Your hair's gotten longer!' It's just like being a Christian. Somebody goes, 'Hey man! I'm really affected by your walk,' or 'the things that you do or you say.' To me, that's growing into a Christian--being an automatic thing. Instead of having to go into a bedroom and close the door and pray for two hours every morning; that you just get up and you have an open mind to God and you go through the day and He's right there with you and you know it and are aware of it.

"Now I realize that I pray all day long. Everywhere I go, God is on my mind. I think about Him. I believe that we have to grow into a place where it's an automatic thing. It's a thing where we're naturally Christ-like. It's not like we have to get up and make ourselves this. But, we have to learn how to do it, and we have to grow. I've noticed that the people that I really admire the most are people who've been Christians for 40, 50, or 60 years. You look at them and see a whole different thing. They're not in a hurry. They're not pushy. They're just so understanding and they have so much wisdom and you just want to sit at their feet and listen to 'em talk about life and what they've been through."

**Do you think that some of your new songs may offend some of these narrow-minded people we've talked about?

"Yeah. So far the songs we've worked out I don't think they'll offend. I think they will make people think. I wrote these songs, not necessarily for the church, but for people who are lonely, who are real dysfunctional and who are trying just to make it day by day. The songs are saying, 'Hey, I'm going through the same thing, but stay alive.' I know so many people who want to die. They don't have any hope.

"This is the era where most people in their early 20's have no future, because they can't do better than their parents, since there's no jobs. They go to college, they come out and they can't get their jobs, because their parents have the jobs and their grandparents have the jobs and nobody can do better. So, most of my friends, they're waiters and they just don't do anything and they have no future. They don't know what to do with themselves. There's so many people that are lost. That's what I've been through, and that's a lot of the songs I'm writing about.

"I understand why Christians get pissed off at us when we don't preach Jesus, because they want us to make a stand. Well, that's not the stand I want to make. I don't want to stand up and just make a stand like that. I wanna make a stand that's gonna mean something, because I've watched Christian bands get up and make their stands for Christianity, and they did nothing but rally the Christians together. A few people may get saved here and there, and that's great. I say, 'Bless God, go for it.' But, I don't want that. I want to be something huge. I want this band to make music where people just go, 'I get it! I want the truth.'

"I don't want to have to force feed 'em with my beliefs. I just want them to think for themselves, because God calls 'em, not me, not you, not your magazine, not King's X. God calls 'em. We just have to be at the right place at the right time with the right answers and the right words. But, instead we're programmed and taught, 'This is what you're supposed to say, and go say it to 'em whether they need it or not.' I just don't want to do that anymore.

"As for the Christians, we never got together as a band to minister to Christians. We got together to make music and to go out in the world and sing songs about the way we feel about life and our faith. I don't say 'Jesus' in a song because I'm trying to figure out a way to say it without people getting offended. I know people get upset at that. They think I'm compromising. I got that REZ live album and someone says, 'And 20 years of uncompromising God, Jesus rock and roll,' or whatever, and I'm thinking, 'Uncompromising? Why did they change the name from Resurrection Band to REZ?' When you stand up and make a stand of what you're doing for God, you're just being a hypocrite, because when somebody sees your real life, they go, 'Hey! What's going on here?' That's the thing that I'm trying to get away from. It's not standing up and misrepresenting who I am. It's a hard thing.

"I love those people at Jesus People USA. I respect 'em a lot, but I just had to say that, because that just annoys me when people make a stand. I'm not saying that they did that, but someone came on stage and announced that. I felt like, 'That's a pretentious thing to say.' I was completely turned off. I am just turned off at hypocrisy so much, and I'm trying so hard not to be a hypocrite. I don't want to be a hypocrite, because that, to me, is what hinders God's work in this world.

"It's funny. I'll have people come visit me, you know, fans that I've written and we've become good friends and they meet us at shows and visit their families and stuff. Well, now and then, some people will call and want to come visit me and I'll go, 'Yeah, I've got this week off. Why don't you come on down,' and they always leave different. They always go, 'Man, I didn't know you were like that. I thought you were just the perfect Christian and you're not!' They've got all these problems and this pain and they come and see that I'm just like them. All of a sudden they just open up and we just relate and they walk away a changed person. And they say, 'I thought you were this holy person...and you drink beer and you do this and you do that and they just relax and realize that those aren't the prerequisites for being a Christian. It's not that they go home and they drink beer or they cuss, but then they go back and they go, 'Wow, I see the truth--God is more than just rules and regulations.'

"I'm not saying that this is like a thing that I do, but when I let people get to know me, they find out that I'm not anything as what they perceived me to be from my music and from stage presence. And that's the thing that bugs me so much. I don't mean to keep going back to this, but that's the thing that bugs me--that people have a completely different opinion of Doug, Ty and Jerry; and they're going to be hurt, because we're going to let them down, because humans will always let each other down. We put our faith and our trust and hold someone up in a high position, they're gonna let you down.

"Look at Jimmy Swaggart, look at Jim Bakker, look at Stryper. Finally, when they came clean and said, 'Hey, this is who we are and this is what we want to do,' everybody goes, 'Uh-oh!' Amy Grant, somebody goes up to her and gives her a dozen roses on stage and puts it down and there's a note on it that says, 'Come back to the Lord.' Gosh! That's why I go, 'You carry your cross and let me carry mine! You have so many problems in your own life, and you're trying to tell me what to do. You don't know who I am. You don't know what I've been through. You don't know the pain, the trauma, the life that I've had.' I want to say that to people. 'You just don't know that. I don't know yours, so why are you forcing me to be something that you don't even know how to be? So that you can say, 'We've got another one. This is our example.' Follow Christ on your own and learn God and learn His ways. Get intense, but don't put it on me. I have to be Christ-like in my own time in my own way at my own speed, because that is the way God works."" **HM**

what rage against the machine sez:

L to R: Timmy C., Tom Morello, Brad Wilk, Zack De La Rocha (Photo by Lisa Johnson)

For most of the past year, Rage Against the Machine's controversial debut album has been kept underground because of its radical, lyrical content; however, Rage's incredible music and stage show have overcome the restraints as the group is receiving major airplay in addition to being a part of this past summer's giant Lollapalooza tour. In a special interview with Heaven's Metal writer **David Jenison**, Rage Against the Machine guitarist **Tom Morello** speaks openly about the controversial message and ideas of one of America's hottest new bands.

**First of all, I heard that you graduated from Harvard with honors. Would you tell me something more about this?

" I majored in Social Studies," says Tom, "a subject which most people have not heard of since the fifth grade when they colored in maps. That was Harvard, but at $18,000 a year. I have mixed feelings about Harvard, because, on the one hand, I had great professors who really helped me to intellectually arm myself against the machine. On the other hand, it is a training ground for the next generation of the ruling elite and all that entails, from investments in companies, to business with South Africa, to the overall Kennedy school of (bleep)."

**I am also interested in knowing more about your parents because I heard that they are not the normal kind of parents. Would you mind telling me about them?

"My father was a part of the Mau insurrection which freed Kenya from British colonial rule, and his uncle was the leader of the insurrection and became Kenya's first president. It was all a part of Africa's anti-colonial wave. However, Kenya is really having problems now.

"The times most worth living are the times of change and revolt. These are the times when right and wrong are most clear, purpose is most well-defined, and a person can judge his worth by how he carries out the courage of his conviction. However, once a person takes power, it becomes a whole different deal. Kenya is stuck in the bureaucratic melange where many of the former revolutionaries are now in big government jobs and have become more susceptible to the ply of the International Monetary Fund and people like that who want to ensure Kenya stays firm in the capitalistic camp. The people who lose at the end of the day, now, are the Mau ground solders and their families who worked to liberate the country."

**Would you tell me about your mom?

"My mom is really radical. She founded and organized Parents For Rock and Rap, which battles the PMRC at every legislative and record store turn. Whenever another ugly Senator's wife's head raises, Parents For Rock and Rap will be there to shout it down. The organization really helps keep in the public's mind that not all ''adults'' are opposed to rock music."

**What do you feel about censorship?

"Censorship is generally a smoke screen covering up the racial content of the matter. The latest wave of censorship height began when artists like Public Enemy and Ice-T became popular in the white suburbs. Though these artists were already selling a million records at a time in urban centers, when the music entered the white communities and Bon Jovi posters started coming down and Chuck D posters started going up in the bedrooms of white teenagers, the music became more threatening.

"If there was any real genuine concern for the well-being of young American boys and girls, then the censorship people would concentrate first on parental abuse and neglect, which is a truly debilitating affliction of our society, as opposed to rock lyrics. I long for the day when, right here, I will clear the desk, that someone will give me the first scientific study that shows that any rock lyric has ever adversely affected the behavior of any individual at any time. However, parental abuse and neglect has already been established as debilitating. Society does not want to recognize the real issues like abuse, AIDS, and homelessness among teenagers. It is easier to make bands like N.W.A. and Ice-T the scapegoats. However, some kids have more to fear from their parents or guardians than they do from any Ice Cube, Easy-E, or James Hetfield.

"Censorship is a distracting issue with which we should not even have to worry. Near the community in which I grew up in Northern Illinois, seventeen year olds cannot legally buy the Rage Against the Machine record. I wonder how much of it has to do with the people in power not wanting the virginal ears of seventeen year old to hear the word ''F***'' and how much they do not want them to hear, ''Landlords and power whores on my people they took turns,'' which is far more dangerous of a statement."

**Define the ''machine.''

"The machine can be anything from the localized brutality of the domestic oppressive wing of the government, which is the police force, which harasses and intimidates the poor and minority communities, to the overall corporate capitalistic machine which has been running on the sweat and blood of the under
classes for five hundred years and dehumanizes people by making them a willing and complacent cog. It is you and me raging against all that."

** What is one of the most significant issues which the band opposes?

"One of the most important issues to

confront is the conservative propaganda of the educational system and the media which acts as its veil. In a hardcore dictatorship, the dictator says this is what you are going to do, and you do it, or you will be shot dead by the army. In America, there is not a hardcore dictatorship, but a soft one. In the upper elite, there are people, whether they are the captains of industry, the military, or the government, who make decisions and then sell them to the American people. They do not have to sell them to everybody, just to the twenty percent of the population who have their hands on the wheel, like the educated, people in management, university professors, and people who are soaked and indoctrinated in the official partyline. The other eighty percent are people who have to be kept from thinking that they are without a job and eating out of a garbage can, or that they are in an employment which is not fulfilling in any way while the boss man reaps the profits of the physical labor they do. Their minds are kept busy thinking about other things like sports, game shows, and the lottery.

"I do not believe that it is an accident that in the educational system history is taught as a set of dates in the past with no connection to where we are or what we are doing now. If people realized that history was not a set of stuffy dates set in the past, but a constantly evolving, conflicting recreation of the society in which they live, then they would see that they are active players in creating the future. A person is an active player whether he sits on his couch watching TV, advocating and keeping himself completely out of the realm of discourse, or if he is in the streets of Central America. Everyone contributes to what tomorrow will be. The purpose of everything, Miller Lite, Los Angeles' Dodgers, Love Connection, the Lottery, and all that other (BLEEP) is to keep people's minds elsewhere so that we will merely sit there and let other people make the decisions. As our vocalist Zack so eloquently puts it, they are victims of the "In house drive by."

**What is a social issue that is important to the group?

"Homelessness is a great travesty. The last show we did in L.A. was a benefit for the L.A. poverty department, which provides not only shelter, but also a stage and gallery for people on skid row to read their poetry and display their art work. People tend to forget that the homeless are people too. People see them as these shadowy figures that persuade them to lock their doors as they drive through downtown L.A. In the rock community, there is a sympathy for the homeless, but no recognition that they are people with artistic needs as well. The fact that our government is willing to spend billions of dollars on idiotic weapons systems, while, during the Reagan administration, we threw mentally handicapped people on the streets by the tens of thousands with no means to support themselves, is unconscionable and needs to be addressed. We can help the symptoms by doing benefits and charity, but the problem is a system which creates homelessness, not the fact that homelessness exists. We need to attack the problem at its root."

**I know Rage performed in a pro-choice benefit concert a few months back called Rock for Choice with groups like the Screaming Trees, Stone Temple Pilot, Mary's Danish, and Pearl Jam's Eddie Vetter. How do you feel about the abortion issue?

"An abortion should be a very difficult choice and should never be taken lightly, but the choice should not be made by the government. The government should not be able to legislate that a person has to make a particular decision. When the government gets involved in the issue, horrible things happen. During the Bush administration, there was some kind of statute saying something like a person must have both parent's consent to get an abortion if she was under eighteen. It was a complete denial that often a principal adversary in a young person's life is his or her parents. The desire for family values and to cleanse the way fails to acknowledge that there are real risks. Imagine the number of suicides that were prompted by that little bit of legislation. Bottom line, the government needs to stay out of a woman's womb."

**What do think about religion, Christianity in particular?

" I was raised Catholic, and went to a Catholic school for a year, and it was at Catholic school that I had my first problem. My mom realized I was being treated differently because of the color of my skin. I do not believe that racism was a Christian tenant being prescribed, but it was something which the positive ideology of Catholicism had no power over. You cannot control a racist nun. My family is Italian Roman Catholic and goes to church every single day, and I think there can be an empowering aspect to religion. In Liberation Theology, for example, the desire to affect social change and matters here on earth for the better, whether it be bringing down tyrants or helping people who have nothing, has proven to be an empowering instrument. Given the right spin, religion can be helpful. Otherwise, completely regardless of any sort of celestial beings, religion is used as a political tool on this earth by those who are in power to keep people who are not in power powerless. Regardless of what really happened two thousands years ago in Bethlehem, that is the reality of religion's social manifestation today."

** I agree with you that the majority of churches are stuck in power struggles and social manipulation, so I wonder how you would suggest they should be changed?

" I can honestly say no one has ever asked me that question before. In Catholicism especially, the people are deeply locked in tradition and doctrines. For example, they cannot have women priests or use contraceptives. It is alright if there are starving babies, but a person cannot put latex on his penis. Every so often, though, they do back off on something. For example, they said, 'Okay, the Pope is not infallible.' We say, 'Good. We knew that, but now we are glad you do, too. Progress.'

"On the other hand, people have found inspiration to confront tyrants from Christian doctrine. My aunt and uncle are deeply religious, which gives them a peace of mind they might not otherwise have."

**Outside of the corruption of the church, what do you believe about God, if you do believe in Him?

"I do not know. My concentration has always been on throwing people against the wall who use our tax money to finance death squads. Those are the issues which occupy my head, and not religion.

"In the town in which I lived as a youth, religion was king. In fact, rock religion was king. I mean, Libertyville, Illinois must have been the Christian rock capital of the Midwest. I was so surprised when I came out to Southern California and there were no Christian rock bands."

**Actually, there are a large number of Christian rock bands in California.

"Really? They must not have the same profile. Well, in the add sections of the music newspapers, a third of them were asking for a Christian musician. The adds would say something like, "Wanted: A Christian Bassist." Well, I am an agnostic bassist, but they would say, "You will not do. We will be needing a Christian bassist for this band." There was a real intolerance with Christianity against outsiders.

"This is a little known fact, but I used to go to a church youth group. I did not go for the religious aspect, but because they would say, "Let's keep kids off drugs," and then we would go play all these games. I had a great time going, and the people were really nice. However, I never went again after this one time. It was around Christmas time, and the climax of the service was singing a song about how happy they were that it was

Christmas, while the song dissed every other world religion in sarcastic terms, like, ''Aren't those people stupid!'' There was no respect or tolerance for other people's beliefs. Even if a person is so vain as to believe the religion he was indoctrinated into is the one true religion, what about the person who was born in Hindu India?

"When I first went to Harvard, there was a guy who was always attempting to convert me. We always had great theo-political discussions. We would argue continuously. He was always stuck on the point, ''If you do not accept Jesus Christ as your savior, you are just going to go to hell.'' That is just so unfair, because what about the kid who has never heard those two words put together - Jesus Christ. The kid grew up a Buddhist, and he never heard about Jesus. My friend responded by telling me some story from the Bible about a guy going down a road and an angel came down and said something. Some story about a guy who knew nothing about God and was converted through divine intervention. You and I both know that in Bangladesh there are not like a billion angels descending right now, and that all these people who may be good, bad, or indifferent, just like you or me, are all going to be cast in hell because they were cursed with being that semen and that egg that got together out in the Sub-continent of Africa. They will spend eternal life in misery merely because they were born in the wrong continent."

**I am interested to hear what you would say about the person who has heard the name Jesus Christ. What do you think will happen to him if he does believe?

"I do not know. Maybe I would have a more positive view of religion if I was impressed by the behavior of those who preach it, not meaning preachers, but anyone from the heads of government to the people I knew in school who confessed to be Christians. Some of these Christians were the biggest (BLEEPS) who mistreated their fellow man in the worst ways. Religion is so tied up with political manipulation that it is hard to see if there could be a nugget of spirituality in there that can genuinely influence your life. It is hard to find.

"Zack, our vocalist, is more into spirituality. He draws on examples of Martin Luther King and Malcolm X, two deeply religious people, whom he claims would never have been able to translate their radical philosophies in as powerful a way if it were not for their deep religious convictions and spirituality which was linked with their belief in their different gods. Without their beliefs, they would not have been able communicate with the same kind of passion, which is what made them important.

"However, I counter Zack by saying, while they were both very important communicators, we still live in a racist capitalistic society despite their efforts because neither of them realized that the principle problems we have here are class based and not based on race or religion."

"Maybe I would have a more positive view of religion if I was impressed by the behavior of those who preach it."

** I know I only have time for one more question, so I must ask you about the incredible guitar sounds you make. How do you get your sounds?

"Look at this, at the end of the interview you finally ask me a music question! (laughs)

"Well, I do not have the rack gear because it is expensive, hard to understand, and tends to make all guitarists sound the same. I have four grimy effects' pedals, and I use them to the best of my ability. I am really embarrassed when people compliment me on my guitar playing because I really think I am a terribly mediocre, undisciplined guitarist. If my playing has anything going for it, it is that I have a bit of imagination, which is very rare. Guitarists need to look beyond the norm of guitar playing. Everyone says that if you aspire to be a guitar player, you must like these certain groups and guitarists. When people get out of that thinking mode, they can just make noises with it. I do not feel I make the noises as good as I could, or as good as some creative genius like Jimi Hendrix or Jimmy Page could have done had they stumbled upon the same kind of sounds I did. I merely got beyond that tunnel vision. The guitar sounds I make are easy to play. It is inspiration more than technical ability. Much of the inspiration comes from sitting around, and rather than playing with a pick, playing with a wrench and seeing how it sounds."

**Any final comments?

"There is one idea I have that I believe the music industry really must implement. We need to instigate a mandatory retirement age for rockers, maybe somewhere around 35 or 36. Some people will slip through the cracks, like Neil Young, who are still making some kind of vital music, and it would be a shame to lose them, but it would be for the greater good of getting rid of all the horrible oldtime rockers who keep coming back with these reunion tours. The reason I make the suggestion is because of an Areosmith article I recently read in Pulse magazine. I once loved Areosmith, but there comes a time when rock musicians become an embarrassment to their craft. In the interview, Steven Tyler referred to their song **'Let the Music Do the Talking'** from a few records ago, and said, 'That is the kind of music I love and represents what Areosmith really is.' The interviewer then asks, 'Why don't you play that kind of music?' Steve responded, 'We put the song out and even had a video, but it did not sell. Therefore, we brought in all these song doctors and people who write the perfect pop radio hit to help us make some pop gems to sell the albums so we can do the music that we really like on the other songs.' What kind of (bleep) is that? They are suppose to be this seminal hard rock band, but if those are the seminal hard rock values, then the form is utterly void of merit. It makes it that much more blatantly obvious that music is just a product to be sold like a brand of cereal. I am done venting. Thank you." **HM**

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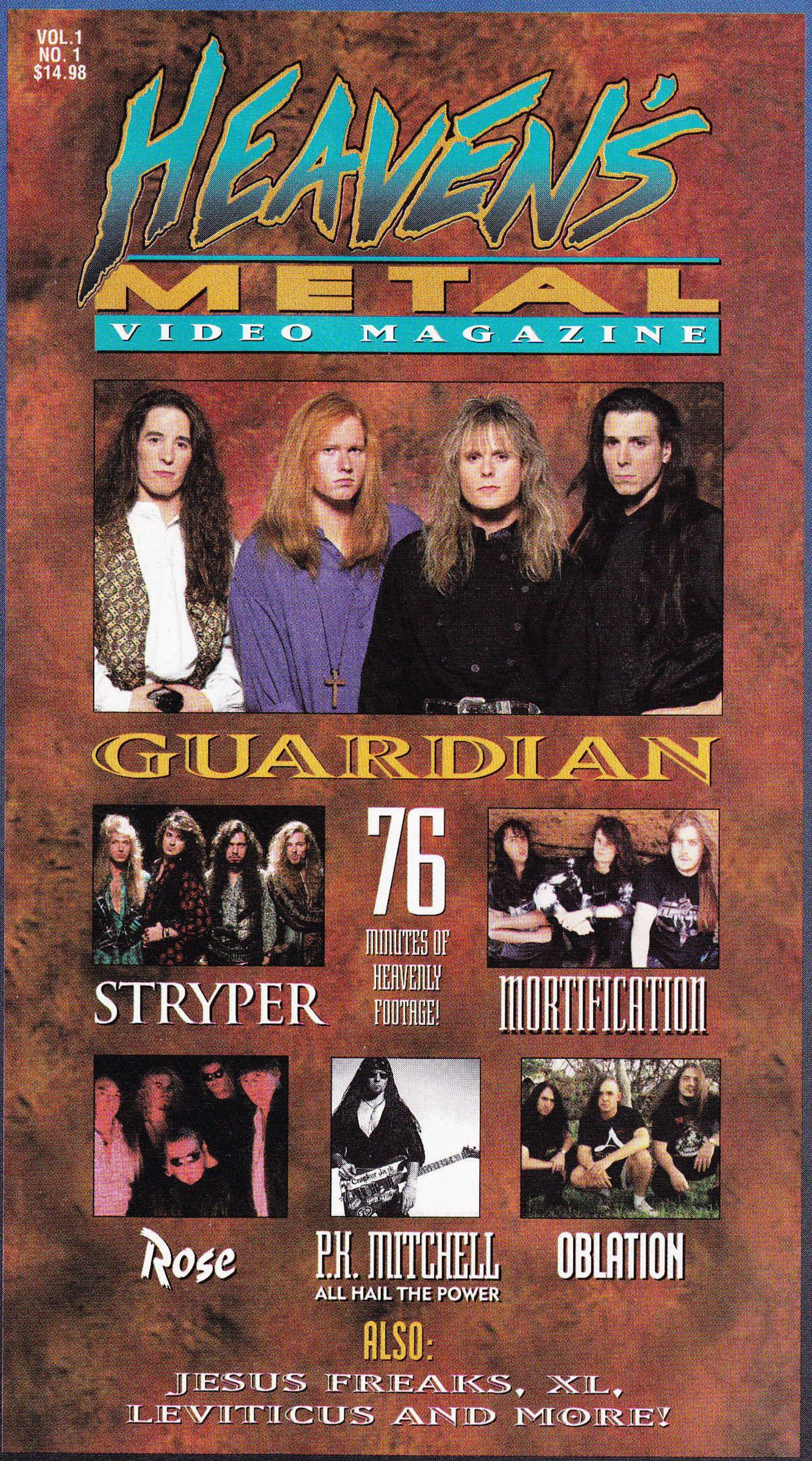

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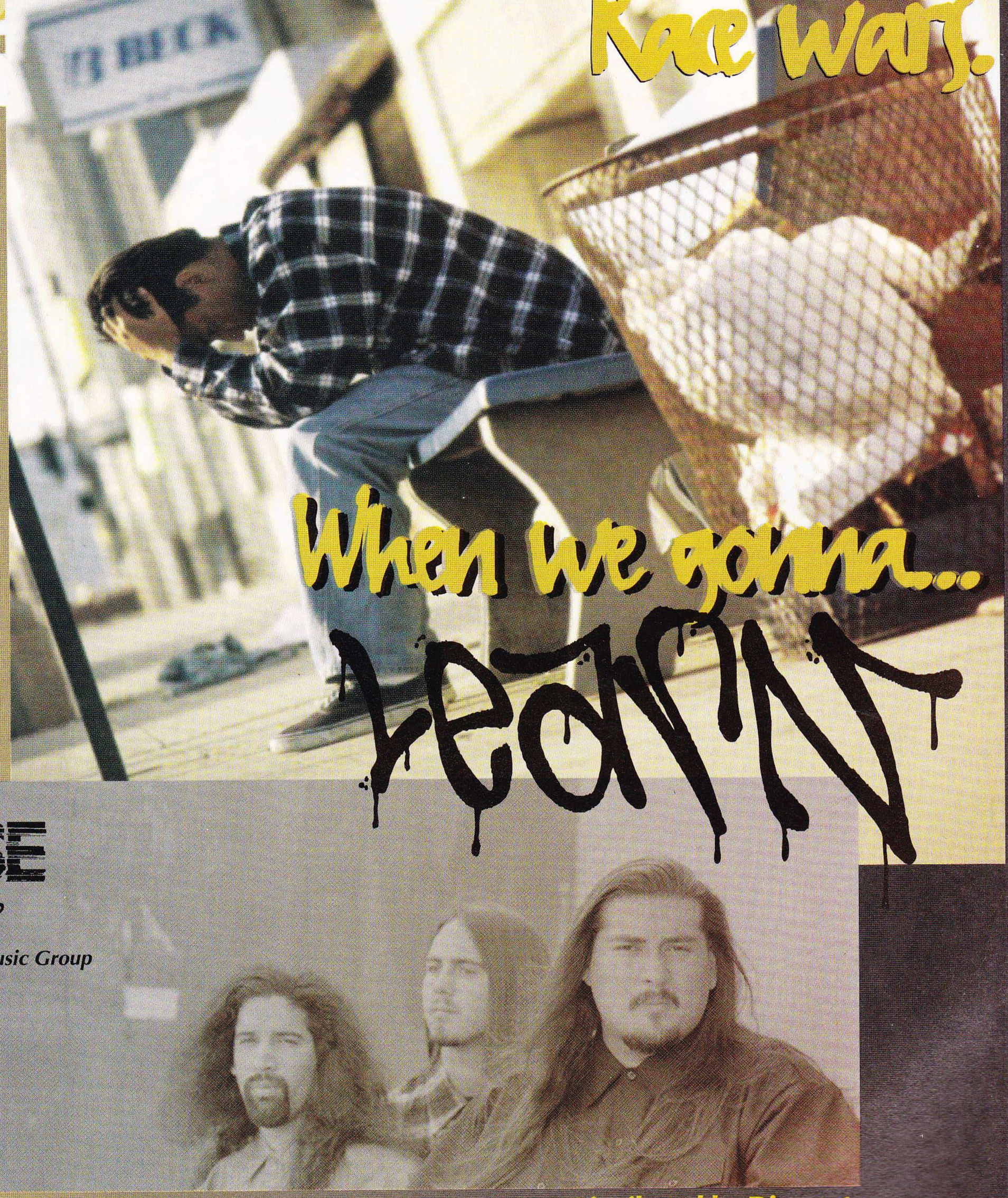

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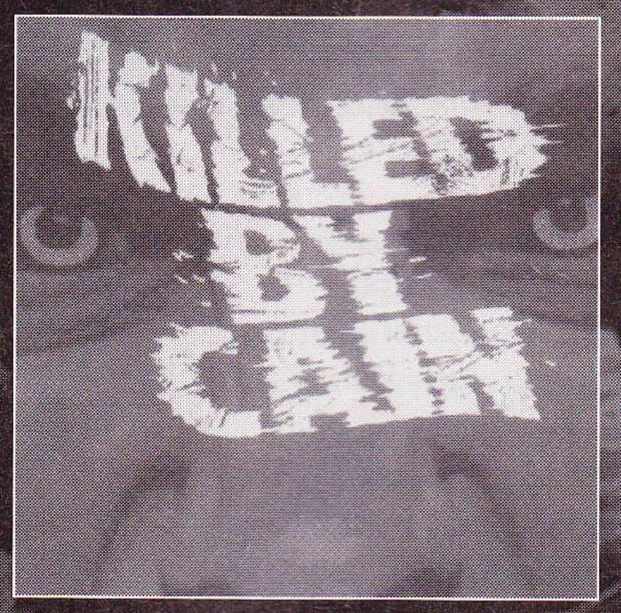

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METAL TRACKS

Michael Bloodgood, Paul Rorabeck, Les Carlsen, Paul Jackson

Ever get the feeling that God is up to something? When I got a phone call from **Michael Bloodgood** recently, it seemed apparent that He was doing something with this music scene. Here's what Michael told me, "I'm pulling the plug on the band. For the last year and a half or so I've been really trying to sit back and see what the Lord had to do. You get so enamored and running around and getting into your ministry that you never take time to ask the Lord if that's what He really wants you to keep doing. Yet, we've been at it for eight or nine years--almost to the point to where it's kind of running on auto pilot. Yet, in the last year or so, it hasn't felt--not that I'm a touchy, feely kind of guy--but it just wasn't feeling right.

"So, I've really been seeking the Lord and I started talking (about it) to Les and Paul and really started putting the brakes on. After we left Maranatha (Broken) I just kind of put the brakes on doing another record. I was trying to make sure that it's what the Lord wanted to do. A lot of times, when you get in this sort of a business, you start just doing things based on business decisions. You know, 'Here's how everyone else has done it,' or 'We've got to get new product out by the end of the year, because we haven't been on the charts,' and you start making decisions like that. And that just doesn't fly in the kingdom of God.

"We did our last U.S. tour and, when I came off of that, I just really thought that was it. I wasn't sure I wanted to tour under those conditions again. My oldest son, Paul, is 13 now, and he's starting to get his roots down here in the community and wanting to do stuff. He was involved with a lot of things and that was part of the decision. It was a very hard tour--of course, we're used to that, but it seemed like we were just really trying to force the issue, as opposed to just moving in the Spirit.

"A lot of times you don't realize you've done it until you're in it for a while, and then you realize, 'Man, it just doesn't feel like the Lord's really here.' He's blessing His Word and people are getting saved and all those things you're seeing, but it just didn't feel like it was right, like the fruits in your own life were really flowing the way they should.

"So, when we came back from the last U.S. tour, I said, 'Look, we'll start doing fly-out dates and stuff; but, as far as doing extended tours, I just don't think we should do it. It was an abusive tour. We had 11 or 12 people in a small RV. I just said, 'Man, we're striving here guys. This is not a blessing. This is striving.' So, I put the brakes on there and, of course, we went over to Europe this year and that was a phenomenal tour with sold-out shows. We talked about that in the last issue. Yet, even under those seemingly successful circumstances, it felt like something wasn't quite right where it needed to be. That's when I started really just committing it to the Lord. 'Lord, is this what You want me to do? What's going on? It just doesn't feel like it used to be.'

"The Lord's been moving me in new directions, too. I'm doing a lot of pastoring and teaching. I've got a new Monday night Bible study that's started up, and that's been going really well. I've really kind of felt the tug in my own life more in that direction. With the band being as busy as it has been, it's been hard for me to ever commit to any kind of consistent teaching ministry. I've really been feeling the urge to just be more one-on-one, more disciple-ship oriented and stuff, as opposed to hit-and-run evangelism.

"It was getting to the point with the band that the only reason that we had to do another record was because, 'Why not do another record?' Well, that's not a good reason and that's not what Bloodgood is all about. We're not Steely Dan. We've always been very ministry...and I've always tried to keep the integrity of the band at the highest possible level.

"Les has moved to Ontario, California and all of a sudden the band is basically dysfunctional. We don't even have the lead singer in our backyard, although that wouldn't stop us from doing records. We could still write if we needed to, but that's not what Bloodgood's all about. I don't want to do records to do records. I want to do records, because God's placed something in our hearts and there's a real need for it. Things have changed a lot. There's really no reason for us to keep it going. There's plenty of good bands out there, there's plenty of ministry and availability happening.

"When I was talking to Paul Jackson about it the other day, my wife walked into the room and she said, 'You know, the

Lord gave you a vision for this band and, as far as I can tell, that vision has been fulfilled. You guys have done it.' So, I asked the Lord that, 'Have we run the course?' I really felt the Lord kind of telling me that. I think there came some point in the band where we crossed the finish line and I just grabbed the baton and kept on running (laughs). The Lord said to us, 'Yo! Mike! Back here, dude. It's done. Way to go! You're okay, what are you running for? It's finished.'

"This is obviously summarizing a very, very hard and painful decision in some ways. I love all the guys in the band a ton and we've been through Heaven and Hell together over the years. I know the Lord's really used the band. That's a real awesome thing. I'm always going to love that. There comes a time when the Lord's just moving ya on into a new direction and the cohesiveness that you always had isn't quite there anymore.

"I think the biggest concern for me was I did not want to just let this band fizzle out. There's been some other bands that get down to one member and he's still saying, 'Oh no, no no! We're still going, man!' trying to find new players, and all of a sudden the band just fizzles out. I felt, 'You know, Bloodgood's done too much and gone too many places and seen too many thing to let that happen.' I just want to put a period at the end of the sentence and say, 'Okay, it's been great. I love you guys. We love our fans. We love the Lord.' Nobody's backslidden, nothing weird has happened, but I just felt that it was time. It's funny: I prayed as much about starting the band as I did about ending the band.

"I just wanted to let the people know it's been an awesome thing. Your readers have been a big part of that over all these years. I feel real good about it. It's been painful, but the Lord brought a sermon through all of this about your identity in Christ. A lot of times you can make your identity what you do or what you are. The Lord just really called me on that. For eight years my identity has been being in a heavy metal band and a musician. He just went, 'Your identity has to be in Me, period. All those other things, they're temporary.' My identity has to be who I am in Jesus. That's what matters, not any kind of image or any kind of pressure to do a record or whatever. I'm not interested in that. But, if that's what God calls me to do, then I'm very interested in it, because I just want to be obedient. I just really realized that I've come to a place in my life where the Lord has begun to show me that if I continue trying to hammer out Bloodgood stuff, that I was really walking in disobedience. I don't want to be caught in that way. No thanks. I don't need the pressure."

Bloodgood has two more gigs prior to press time--Kingdom Bound in New York and Metalquest in Wyoming.

L to R: Jim Erdman, Kyle Dietz, Bill Combs, Bob Gross, Randy Carlson.

Killed By Cain's correct address is: 8810 Royal Oak Dr, Louisville KY 40272.

6 Feet Deep has signed to R.E.X.

Legend's new album is finished.

The bass player for new Pakaderm artist **Love War** is none other than former Whitecross-ist **Rick Armstrong**.

Barren Cross is reuniting for a three-song recording session on the upcoming compilation album on Patriot Records.

Spike Nard of Crashdog had his testimony recently published in a Sunday School curriculum for teens.

Larry Norman is currently in a hospital in Holland, where he had heart trouble again following a concert. Please pray for his recovery. On to better news: His mail-order company--Phydeaux--has re-issued some of his classic albums on CD: "ONLY VISITING THIS PLANET," "SOMETHING NEW UNDER THE SON," and "SO LONG AGO THE GARDEN." For a free Solid Rock Newsletter and merchandise order form, write: Phydeaux Records, 4398 Lucy Way, Soquel CA 95073.

The Daniel Band is scheduled to have its first American reunion concert in Brookeville, Pennsylvania on August 21st.

The official release schedule for the new **Believer** album is this month.

Several bands are cutting **Steve Taylor** cover tunes for a Steve Taylor tribute album scheduled to be released early next year. The tentative line-up thus far includes: **Dig Hay Zoose** doing "Steeple Chase" and "I Want To Be A Clone;" **Living Sacrifice** doing "Over My Dead Body;" **Bride** doing "We Don't Need No Colour Codes;" **Paul Q-Pek** doing "What You Gonna Do;" **Lust Control** doing "I Blew Up The Clinic Real Good;" **Hot Pink Turtle** doing "A Principled Man;" **Circle of Dust** doing "Am I In Sync?;" a band called **Evan's Dilemma** doing "Jim Morrison's Grave;" **Soul Skin** doing "You've Been Bought;" and several other artists not telling which tunes they're gonna pick yet, including: Believer; **The Prayer Chain**; and the duo of **Jyro** and **Ramald Domkus**.

Xalt returned recently from a concert in El Salvador. This was the band's second trip to that country. The band was invited to return after the success of its first visit in 1990. The band noticed many changes in the country since a peace agreement was signed between the government and the guerillas. "The first thing I noticed that was different as soon as I stepped off the plane was the absence of soldiers," stated Xalt guitarist Jim Erdman. (Although the band soon found some, as you can see by the above photo) A young lady won the drawing for a Peavey guitar that Jim gave away at this show. Xalt will continue their overseas concert ministry by making a journey to Russia, Germany, and Sweden in October. The band will also start working on its third release around this time. The tentative title is: "BIG CLOCK TICKING."

Circle of Dust and **Brainchild** now have a merchandise address. It is: PO Box 305, Bethpage NY 11714.

Narrowpath Records are going to re-release material recorded by **The Crucified** during the 80's. Called "80 MINUTES," it features material hand-picked by the band from its infamous custom tapes--"NAILED," "TAKE UP YOUR CROSS," "THE CRUCIFIED," and more. The release date is October 16th.

The new White Heart album, "HIGHLANDS," supposedly has some blues-based rockers a la Led Zeppelin on it. Hmmm.

" for the weapons of our warfare are not of the flesh, but divinely powerful for the destruction of fortresses. We are destroying speculations and every lofty thing raised up against the knowledge of God, and we are taking every thought captive to the obedience of Christ..." II Cor 10:3-5

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Bride's new album is scheduled for release on December 9th. Some of the preliminary song titles are: **"Crown of Thorns," "Scarecrow Messiah," "I'm Alive," "Let The Sun Shine,"** and **"Lisa."** This one will again be produced by Plinky.

There will be another "best of" album by **Whitecross**. It will include two brand new songs (produced by Beau Hill) and include the following tunes: **"Enough is Enough," "When the Walls Tumble Down," "Because of Jesus," "Walk With Me," "Shakedown," "Simple Man," "No Second Chances," "In The Kingdom," "Dancin' In Heaven,"** and **"In America."** The band will begin a nationwide tour in the Fall. Don't be surprised if the band takes that year's sabbatical Rex talked about in HM #39 after this next tour.

Live at the Sanctuary tent on Sunday, July 4th, **"The Precious Death Travelin' Hillbillies Jam"** took place, headed up by **Christopher Scott** of Precious Death. Featuring **Michael Kei** from **Electrik** on drums; **Victor Macias** of **Tourniquet** on bass, they pulled off a raw version of the King's X tune--**"Over My Head."** Next, joined by **Phil Kim** of **Raspberry Jam**, **Chris Howell** of **Fear Not**, **Wallace Helms** of **Forthright** on percussion; and **Steve Casto** of **Jordan** on bass, they proceeded to wow the entire Sanctuary tent with an impromptu improv funk jam.

Decision D has just finished recording their latest album--"MORATORIA." The band hopes to do a U.S. tour this fall with **Betrayal.** Betrayal did a great show in Holland with Decision D last May. These Dutch thrashers are planning a European tour with Tourniquet and **Deliverance** in November--with Betrayal possibly being added to the bill.

Asight Unseen is going on a short Northwestern tour with **The Prayer Chain**. The band will be traveling in a replacement motorhome that they found after their last one burned up.

Co-producing the new **Michael Sweet** solo album along with Michael will be **Gregg Fulkerson**. Gregg and Mike wrote songs together last summer. Gregg will be playing guitar on the album, while his old bass player (from a band called **Blue Tears**), **Michael Speers**, will play bass on the album. **Jamie Wollam** (former **Surrender** drummer) will handle the drums.

Dana and **Jeff Lain** of **Betrayal** celebrated the birth of their son--Robert Allen--this summer.

Soul Keeper is planning to record another demo/EP this month.

Lookout is about to record a new demo. This one will be produced by **Kurdt Vanderhoof**. Kurdt is the founding member and co-producer of **Metal Church**. He now also plays guitar for a band called **Hall Aflame** and is a believer. "It started when we were invited to open for Hall Aflame," says **Mike Dean**. "Kurdt watched us play and took enough interest to offer us a week of studio time at his 16-track studio at no cost. Needless to say, we are taking him up on his offer."

Steve Keller

For the latest news on Kansas City bands, write for a copy of the Crusade Newsletter, PO Box 9101, Shawnee Mission KS 66201.

Ultimatum also offers a free newsletter. Write: Healing Waters Ministry, PO Box 12299, Albuquerque NM 87103.

South Carolina-based **Atonement** has picked up a new lead singer--**Phil Vaught** from Kentucky. Phil was recently the lead vocalist for **Hearts Cry**.

Christian comedian **Chris Elrod** has signed a management contract with Scott Hall of the Axiom Management Group. Chris has a couple songs related to heavy metal: **"David Was The First Headbanger"** and **"I Want To Wail Like Dale."**

The Concert Sponsors & Promoters Directory lists thousands of Christian concert sponsors, etc. Sounds like an indispensable item for touring bands doing their own booking. For info, write: James Lloyd, Box 3, Ashland OR 97520.

For a Russian pen-pal, write: Constantin Anisimov, St. Petersburg 194358, Do Vostrebovaniya, Russia.

A new **Idle Cure** album will be out in early '94 on Salt Music Inc.

Paramaecium recorded their custom CD at the same studio Mortification records at. It took the band 13 days. This album was financed by the band and friends. It is a concept album based around the Gospel.

Final Judgment has signed to Anastasia Records. The tentative title for their debut album is "DESOLATING SACRILEGE."

At a recent two-day festival in Marble Falls, Texas, a band from Iowa called **Iron Faith** captured everyone's attention, because their drummer, **Steve Keller** (pictured above), is a precocious 12 year old. On the second night of the festival, drummer **Ted Kirkpatrick** invited a few drummers on his kit to do a solo. Steve got up there and wowed the crowd with his quick double kick and fast hands.

There's some amazing facts about this guy you gotta know: He started playing drums at the age of three years old! "We bought him a small plastic 5-piece kit," explains his dad and lead guitarist--Jerry Keller. "I set him on my lap and showed him the basics. At age four, we bought him a professional 5-piece kit and cymbals, and he started playing to tapes of different bands and styles. At age six he started filling in for the drummer of Iron Faith when he was sick or couldn't make it to practice. At age eight he took over as full-time drummer and has been there since. He's worked in the studio on numerous occasions and has earned the nickname "Machine Gun," because of his double bass work. He's also co-written many of the band's songs."

St. Warren has changed its name to **Brij**. The band just completed a live-to-DAT recording of three songs, plus they've shot a video the tune "She Said." For info, call the Brij Hotline (813) 221-1262, or write: 205 W. Alfred St, Tampa FL 33603.

The Dutch Stryper Fan Club has a quarterly magazine with news on Stryper and other white metal bands. To get press coverage for your band, send materials to: Ofelia T.C. Blom, Middenhof 97, 1354 EK Almere, The Netherlands.

Haven is doing a new, independent full-length album. **HM**

Top photo: Scott Albert & Chris Donohue of Brainchild. Bottom: Luke & Victor of Tourniquet. (All C-Stone photos © Jim Cagle)

CORNERSTONE '93

This year's Cornerstone Festival, like all the previous ones I attended, was one of the year's highlights for me. I get to see some of the hottest bands in the Christian music scene and hang out with friends from all over the world--most of which have two things in common: a relationship with Jesus and a taste for radical music.

Every year C-Stone grows in the variety they offer, although this year the changed lineup helped people from having to choose between bands like **The Crucified** or **One Bad Pig**, who both played at the same time at C-Stone '91. This year the mainstage gave one band the green light to play as long as they wanted, instead of three at once. The ''choose this day whom you will see'' encore stages were all early in the evenings (6 to 8 p.m.) and offered obvious stylistic choices, like **Circle of Dust** or **Veil**, and **P.I.D.** or **Mortal**. With the R.E.X. tent offering events like short sets by **Hot Pink Turtle** and **Killed By Cain**, and the Impromptu Stage offering dozens of bands a 30-minute spot, it was nearly impossible to catch everything. Thus, freelance writer Michael Psalmi assists yours truly (the Ed) in offering an observational review of this year's festival. Photographs courtesy Jim Cagle.

Day One started off with rain--lots of it. It definitely tested everyone's attitudes concerning how they were going to view the festival--like a divine ''attitude check,'' as it were. Some went away calling it ''Mudfest '93,'' but don't think it was a giant washout. The sun shined brightly the last two days of the festival and hardly any performances (saved for the closing of the uncovered outdoor Impromptu Stage) were hampered by it.

Lost Tribe started things rolling, giving the large crowd present a jolt of high quality music. These guys from Michigan really moshed it up with some great, heavy grunge. After sweeping the band up in their energetic music for half an hour, they ended things with a surprising cover of the Steve Miller classic ''**Fly Like An Eagle**,'' with slightly altered lyrics: ''Whoa-oh, there's a solution--Jesus Christ!'' also giving new meaning to the line ''Let Your Spirit carry me,'' plus the ad-libbed question following the verses ''Time keeps on ticking: What are you doing with your time? There's not much time left.'' It was received pretty well and was performed with a bass-heavy groove feel.

I crossed over to the Indoor Stage and saw the tail end of **Human Condition**'s set, which had a much heavier edge than their debut album ever hinted at, with loud, jangly guitars that meandered and wailed. Human Condition was the back-up band for **Mercy**, who put on a good set. They sounded hot during ''**Don't Hang On**.'' Lorraine sure was a good showman (or should I say ''showperson?''), putting off lots of energy

and showing her stage experience. Although a good band, Mercy didn't have the intensity of **6 Feet Deep**, who was wailing away back on the New Band Stage.

The Prayer Chain set was a pretty awesome experience. Imagine a crowd of 2 or 3,000 people with an energy level about to explode as the band came on stage and started the Indian-like chant opening ''**Crawl**.'' The image of all those people jumping up and down with their hands in the air, shouting, ''Aye-yi, yi-yi!'' is unforgettable. ''This was the highlight for me,'' says Michael Psalmi, ''seeing my favs--The Prayer Chain. They went through their entire repitoire of songs. '**Dig Dug**' sounded every bit as aggressive as I'd expected it to be. Clearly they're not ashamed of doubts and struggles: 'I'm just like the rest--I need to put my fingers in Your wrists.' The rhythm section of Wayne Everett on drums and Tony Campizano on bass kept things moving throughout. Tim Tabor's passionate energy shown throughout and Andrew Prickett's guitar playing wailed. They remind me a lot of The Smashing Pumpkins--in terms of some of the progressive changes--and also the Seattle sound comes to mind. Besides the opening '**Crawl**,' the other obvious highlight was '**Never Enough**.' Andrew's guitar emits a hot flange sound that just smoked.

''**Dakoda**, one of the buzz bands of the moment, clearly emerged as one of the new bands to watch out for. Lead singer Davia Vallesillo sounds so groovy! With a tight 60's-90's alternative sound, they reminded me of Lone Justice--only heavier and definitely more fun. Unfortunately, they were only able to do four songs on the Compassion Stage, but they got to do another set on the Impromptu Stage on Sunday.''

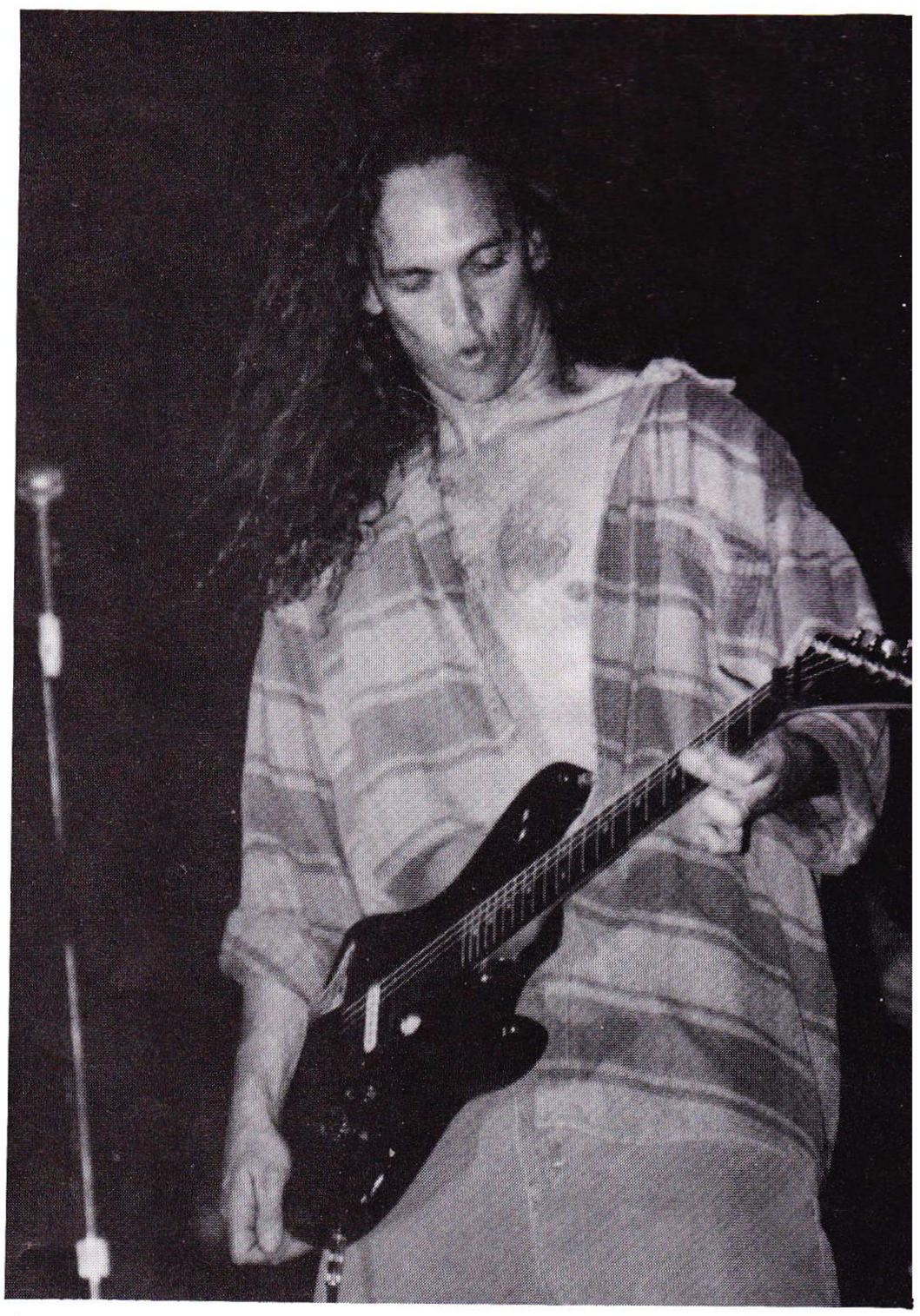
20/20 Blind played a pretty hot set back on the New Band Stage, which had the audience very much into their brand of sometimes funky, sometimes progressive, yet still commercial hard rock.

Circle of Dust took over the New Talent Stage for the Evening Encore, where they did a split set of their material under the C.O.D. monikor and the tunes from the **Brainchild** album. True to form, this hardcore-styled industrial band produced an onslaught of intensity that had the hot 'n' sweaty crowd stage diving, moshing and absorbing energy (or should I say letting it drain through the pores?). It was so extremely hot, especially on stage, that I do not understand how the band kept going and going and going at that high energy level for so long.

Fear Not offered the only helping of metal on Mainstage this night, debuting their new material and one Love Life song to an audience that hadn't yet heard their new album. The band had tons of fun, enjoying the fact that they were playing to the biggest audience they've played in front of. Vocalist Larry Worley got the crowd to get involved during the anthemic, ''**We Have A God**.'' The most impressive thing about their set was that their background vocals were up to their album standards--and they were completely real! These guys can pull off their hot commercial sound.

Day Two's first highlight was **XL & DBD**. XL's back-up band, DBD, was different than the studio version--this one included one of his brothers. XL's album ''SODOM AND AMERICA'' is, in my opinion, an incredibly great collection of thrash rap tunes that would be a great joy to hear live. Well, due to XL having a severe bout of tonsilitis or some sort of throat ailment, his performance wasn't as good as hearing the album at full volume on your home stereo. The band showed talent, but wasn't a machine-like tight unit, like The Crucified was when XL played a couple of his tunes opening their last tour. It wasn't a lousy set, but I found myself wanting to like what I was hearing more than just being able to sit back and hear it blowing me away. The excited crowd (myself included) sang along to most of his great tunes, but never quite got the performance that I was expecting. His little bit of preaching was pretty intense, making note of racism encountered in some churches, and the impending new world order with a common

Top photo: Jim Chaffin;
Bottom: Undercover's Jim Nicholson.



money (less) system.

The Sanctified Glory Mountain Revival Band brought their tongue-in-cheek tent revivalist show, complete with double-knit polyester leisure suits and the song "**If Your Hair's Too Long, There's Sin In Your Heart.**"

Many fest-goers have traditions, and one of Michael's seems to be showing up late to **Crashdog** shows late. "I arrived halfway through the Ireland rocker '**Bloody Lane.**' Tony "Bones" Kogh was there bagpiping away as Spike and company discussed life in wartorn Ireland. As a band I thought they have definitely matured. Andrew Mandell's guitar playing sounded more layered and fuller than I remembered, and Spike seemed to be singing more and shouting less. Apparently all the time on the road has paid off. The highlights included '**Cold Within**' and '**Distorted View.**'

"Friday night's Mainstage showcased **REZ**, and they rocked. Despite being around for 20 some odd years, these guys still play with intensity and passion. Glenn Kaiser was recently quoted as saying, "The older I get, the more I enjoy heavy music." They definitely showed it, playing as heavy and loose as I'd ever seen them. Classics included were '**Mr. Lincoln's Train**,' which they dedicated to Caesar Mobunski; '**Shadows**,' which deals with teenage suicide; and '**The House is on Fire**,' which clearly showed that Wendi Kaiser's vocals are still intact. Before launching into Jefferson Airplane's '**Somebody to Love**,' she spoke of how it had ministered to her when she was growing up. She also shared her very moving testimony. Afterward, they did '**Your Love Was Right on Time**'--a song many of us can attest to. Stu's guitar playing on songs like '**Quite Enough**,' where he got out the double-neck guitar, seemed quite loose. Perhaps it was the multi-colored hat he was wearing!? The band did two songs from their forthcoming album--'REACH OF LOVE.' '**Hearts Desire**' has an opening groove that any Seattle band would kill for. It talks about Jesus being our all. They also did '**Thought I'd Never Love Again**,' which seemed great as well."

The two best hard rock/metallic events of the entire festival, in my opinion, was the remainder of the bill this night: **Bride** and **Guardian**. Bride deserved to be on the main stage, and they proved why, with their rockin' and stompin' tunes. These kind of monster grooves sound good in a club; good in a tent; but awesome coming out of a tower of speakers on either side of a festival stage. You've seen a million Bride concert reviews in this magazine before--and they've almost all been favorable--so what else can I say here? It was an awesome show, as has been the tours for the last two albums. Musically, it rocked with power and energy. Performance-wise, Dale entertained everyone by climbing on the speaker tower and stage diving. His preaching was heavy-handed concerning alcohol.

Guardian pulled off their larger-than-life sound from the "MIRACLE MILE" album, starting with Jamie Rowe's bluesy throat exclaiming "I've been walkin'--down the Miracle...Mile!" The band kicked in and had the crowd in their back pocket for the remainder of their set. Tony Palacios' guitar playing was killer, especially the extension of "**Power of Love**," where the whole band broke it down and kept going where it usually ends. "**Shoeshine Johnny**" sounded great, and the crowd really got into it. The stage was literally shaking with the powerful groove the band laid down. One of the highlights was the rare look back at "**Miracle Man**" from the "FIRST WATCH" album. Both Guardian and Bride proved that they're world class bands and could be on stage at any "Monsters of Rock" or "Castle Donnington" festivals any day.

One thing that was going on Friday night was **Phil Keaggy** performing with a band at the Compassion Stage--and we're talking extended versions of songs, long solos, and band jams! Awesome, dude! I definitely would've stayed for this rare gem of a show, but then I would've missed the late night sets by Bride and Guardian.

Day Three started off with the growling vocals and intense jamming of **Living Sacrifice**. This was a treat for the fans who'd seen 'em at C-Stone last year, because their set consisted of tons of material from the "NON-EXISTENT" album that was recorded late last summer. What topped off this hot set was the cover version the band did of **The Crucified**'s hit "**Mindbender.**" Since a couple members of this former band were around, drummer Jim Chaffin took the drum seat, Jeff Belew took over DJ's bass guitar, and Mark Soloman sung. It was an awesome way to say, "Thank you" to its fans, as well as saying, "Goodbye." It was an emotional moment as well. A friend of mine was filming it on a borrowed video camera and he was worried that he broke the camera--because he filled the eye-piece up with his tears. After the song ended, which was the last song of Living Sacrifice's set, the crowd kept shouting for more--but not chants of "Living Sacrifice;" but "Crucified! Crucified!" It was pretty obvious that something special had just happened and that The Crucified was incredibely influential and a cherished band by its fans. Mark Soloman came out, explained that Living Sacrifice hadn't prepared any other Crucified songs and said, "Rather than end by playing another song, let's end with a word of prayer." We all thanked God for what He had done, confessing that we don't always understand why He does what He does, and acknowledged Him for being God. It was a profound event, as well as a spiritually edifying time.

Deliverance came on stage next and, with another new band that included Manny Morales on bass guitar and busy-man Jim Chaffin filling in on drums. Apparently drummer Chris Hyde's wife had a baby just days before the fest, so he had to bail at the last minute--leaving Deliverance scrambling for a replacement. Chaffin showed his proficiency at drumming by being able to fill in at a moment's notice, yet was also slightly behind the rest of the band on a couple of "STAY OF EXECUTION" songs. Jimmy Brown introduced a couple songs from the band's upcoming "LEARN" album, which were received well. His words of encouragement to the audience were that the blood of Jesus was crucial, simple, and worth keeping our focus on.

Tourniquet played on the same stage a few hours later, which answered the question many in attendance had--how good was this new singer, anyway? Luke Easter showed that he can handle the job left vacated by Guy Ritter, and that it doesn't bring the band's performance level down at all. Besides the dazzling musicianship by each member of Tourniquet, the most electrifying moment came when the band returned for an encore and Luke led the audience in waving its hands back and forth accompanied by the intro to "**Skeezix Dilemma.**" It was a pretty cool sight to see about 3,000 hands going back and forth to that psychotic intro.

Following Tourniquet was a personal dream come true for a very excited young man named Steve Rowe. He'd looked forward to this moment in his life since he started the band, and here was **Mortification** all the way around the world playing to a packed audience. The crowd didn't seem to know exactly how to respond at first. Maybe following Tourniquet made it difficult, but after three or so songs the audience was in full swing, headbanging and moshing. The band plowed through its set and left the audience wanting more, but time had run out for this stage. Even though power had been cut, Steve rallied the audience by the stage and led them in a prayer--asking God to have

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mercy on all the people caught up in the dark metal scene, especially for the light of salvation to come here. The most unbelievable moment of the Mortification set? That guitarist Michael Carlisle wore his thick leather jacket during the entire performance in spite of the exhausting heat.

Undercover closed things off on the Mainstage this night. This was supposedly vocalist Sim Wilson's last gig with the band (making one wonder who's going to sing during the band's SuperFest appearance at the end of the summer), and the current line-up went out with a bang.

''Gone were the keyboards and DAT tape samples; the band opting for two and a half hours of stripped-down rock 'n' roll. Opening with '**World Comes Crashing Down**,' they ripped through several songs from the 'BALANCE OF POWER' album, including the powerful '**Eyes of Love**,' which was written about Jim Nicholson's wife and how she died. Their songs seemed crisp, tight, and intense. '**Man Oh Man**' never sounded better. '**Sea of Tranquility**' had me yelling along with the band. From the classic 'BRANDED' album, Sim pulled out '**Build a Castle**' and '**Come Away With Me**,' which seemed even more haunting in wake of his departure. Mark Soloman came on stage and joined in on a groovin' '**God Rules**,' which got the crowd roaring with approval.

''Joey's bass was punchy and grooving the whole show. He spoke briefly about the need for real love to shine through us. 'Don't show me love by your Christian t-shirt or tape collection! Show it to me in your actions.' Jim's solos were solid. He's still one of the premiere guitarists in Christian music. Another highlight was a tight and well orchestrated version of '**Promenade**.'''

Day Four started with **Sometime Sunday**, who was probably the most passionate of the alternative bands on the New Band Stage (although it would be hard to argue with **Love Coma**'s incredible set the day before). They played a groovin' style of edgy alternative music with fantastic songs. The vocalist demonstrated one of the more honest moments I saw at the festival: He mentioned how the last month had been real hard on him. His wife left him, he got in a head-on collision in his car, and he got fired from his job. He announced that his wife came back to him a couple weeks prior to the fest, he praised God that he wasn't hurt in the car accident, and said he didn't care about his dumb job anyway. That tiny glimpse of honesty ministered to me at a time when the load of carrying around an ''everything's fine with me'' appearance became too heavy. He reminded those in the audience that had problems or didn't know God that there were hundreds of Christians around them who could be there for 'em and pray for 'em.

L.S.U.'s Cookie Monster and Troll

Ragman followed next, which involved a singer who jumped around all over the place, but didn't deliver the angst, passion and power that his custom tape did.

L.S.U. ended the festival with a blockbuster set that featured the band coming on stage in full costume. Vocalist Michael Knott appeared in a black dinner jacket and a giant Cookie Monster mask. It was such a wild sight that it could've made half the audience die laughing. No wonder why John Thompson of True Tunes came out before the show and warned the audience that ''these people are trained professionals and you shouldn't try this at home.'' The other band members sported giant clown and duck masks as well. It was so funny to see the Cookie Monster holding the microphone up to his mouth and belting out L.S.U. tunes! Other visual highlights included: a giant inflatable bomb with sparkler fuse being tossed out in the audience and bounced around like a beach ball, as well as the baked beans, cereal and kernal corn that Mike Knott poured over himself and threw in the audience.

Besides the visuals, the music was very tight and edgy. Some of the songs chosen for this ''event'' were: ''**Not A Cuss Word**,'' ''**Die Baby**,'' ''**Shaded Pain**,'' ''**Hang Me High**'' and ''**Wino of the Red is Stained**,'' as well as a brand new one with a bizarre chorus of ''radio Satan.'' It was a killer way to end a righteous festival--laughter and groovin, grungy tunes.

My favorite non-metal highlights of the festival were real departures: the theatrical combination of **Jeff Johnson**'s music with the theater dance troupe **Jes 55**; and the authentic reggae pop of **Ben Okafor**. There were plenty of things overlooked in this review, but there's just way to many things to see at this monster festival now. I'm just thankful that Jesus People USA have taken the million man-hours to put on this wonderful festival.

HM

SANDONYX

MAJESTIC SERENITY

Myth: **If a Christian musician does not have the gift of preaching or teaching, that excuses him from telling his audience what Jesus did for him.**

Myth: **Once you get married and have kids, you cannot be used in a good Christian metal band.**

Myth: **The majority of Christian metal record labels have a clear, primary commitment to ministry rather than to financial concerns.**

We are convinced the time has come for a clear separation between those who are sold out to true metal ministry and those who want to be in the world, of the world and not feel guilty about it. 2 Timothy 3:5 says, "having a form of godliness but denying its power. Have nothing to do with them."

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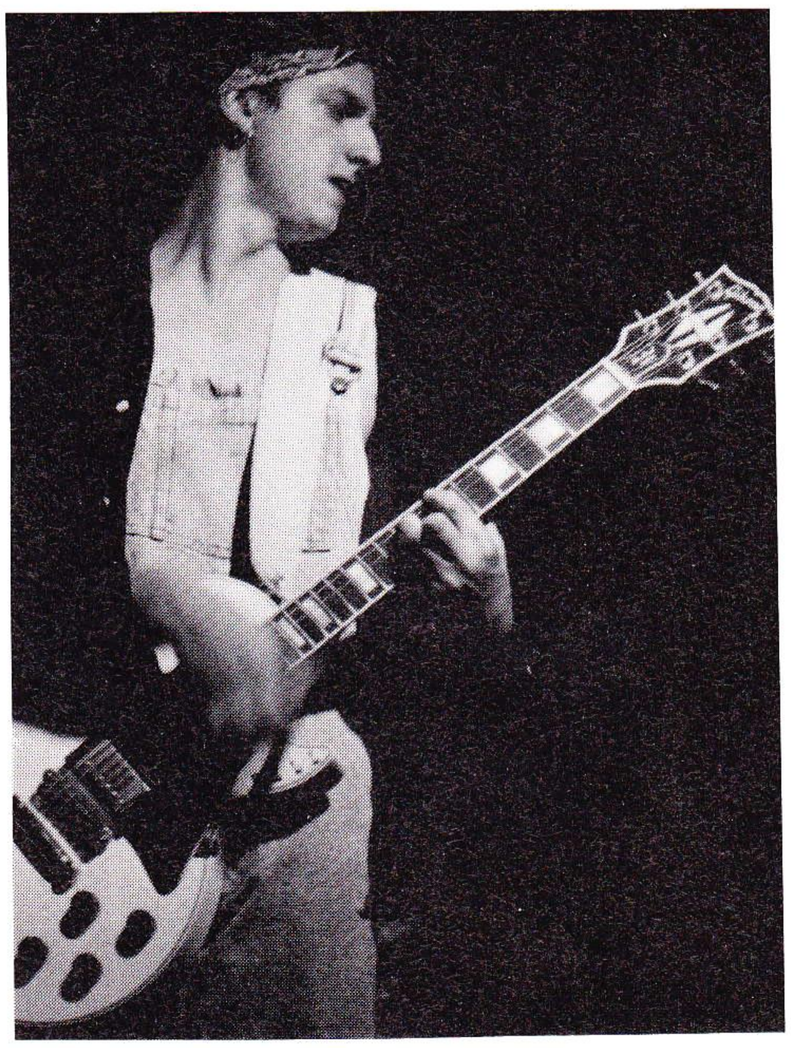

Derek Bell of Asight Unseen

Asight Unseen

Asight Unseen pulled their once alive motorhome (it has since burned to the ground) full of gear into Austin, Texas last May. Complete with their own sound and trash disco light system, the band played a strong set of both the heavier material from their ''CIRCUS OF SHAME'' album and the lighter, more alternative material from the new ''HOLLYWOOD PROVERBS'' album. The set leaned towards the heavier side, though, with blazing tunes like ''**Electric Angel Blues**'' and ''**The Purging,**'' yet the ''PROVERBS'' material was much more passionate live than on record. The band puts much more into these songs live than the studio afforded them. Being an extremely tight band gave Asight Unseen the license to improvise and go in an interesting direction at any point in a song and still be in control. Bassist John Oliveira laid down a solid backbone to the rhythm section, staying in tight sync with drummer Bert Sanchez.

Even though the crowd was very small in this church building, the band put everything they were into this performance. They made the people present feel like they were worth an all out performance, which is exactly what they got. One of the best examples was the ballad ''**Dave**'' about Israel's King David. On the album it's a real mellow and somewhat sterile tune, but live it gives a chance for vocalist Jason Lohrke to make the veins in his neck bulge out as his lungs force its capacity of air out with each word. The song really comes alive as well with the simple facial gestures and facial expressions that the visual aspect affords. By the song's end, you feel as if you've watched David grow up from being a shepherd boy into a mighty king who fell into gross sexual sin and murder and finally repenting and enjoying the wonderful grace of God.

Asight Unseen is an incredible band live that truly can compete on a level with the Pearl Jams and Soundgardens of the music world. Hopefully their next album will capture the special energy and passion that an Asight Unseen live show unleashes.

--Doug Van Pelt

Galactic Cowboys

The Galactic Cowboys embarked on a tour with Dream Theater, armed with new material from its ''SPACE IN YOUR FACE'' album. The success of Dream Theater packed out the very appropriately titled Majestic Theater in San Antonio, which gave the Cowboys a foreign audience to win over, but a very large stage to prance around on.

Starting off with the brief title track of its new album, the band slammed into ''**You Make Me Smile,**'' which only a few people in the audience had heard. Vocalist Ben Huggins spent lots of time trying to get the audience to stand up and get into the band's music, shaking hands, waving and making faces at the audience. The audience was treated to world class music, albeit with lower stage volume than headliners Dream Theater; yet, judging by the roar of crowd approval when Dream Theater took the stage, those in attendance were there to see the band they'd heard on the radio so much lately. The Cowboys, though, made the best of the situation and received an admirable amount of applause between each song. ''**I'm Not Amused,**'' which had received a little bit of video airplay on MTV, fed the audience something they'd heard before, as ''**Kill Floor**'' did.

''**I Do What I Do**'' translated great live, with the rhythm changes between the whole band chugga-chugging along and Ben strumming his acoustic at high speed. The dynamic created was very effective and heavy. ''**About Mrs. Leslie**'' was hot as well, with the climbing harmonies in each chorus (''All uh-bout'') dropping off for the line ''Mrs. Leslie.''

Usually the Cowboys look larger than life and bassist Monty Colvin gets the center of attention with his Popeye-like strongman antics, yet this huge theater stage dwarfed the band a bit (which wasn't helped by setting up in front of Dream Theater's stage set). It wasn't that the band didn't try, though, like when Monty went into his ''destroy the world with my bass guitar sound'' intro to ''**Sea Of Tranquility**'' and when Ben jumped off the stage and sprinted up the center aisle to the back of the theater and back again just in time for a chorus.

All in all, it was a very excellent helping of great songs. Drummer Alan Doss put out a big drum sound with his simple three or four piece set, and the band's harmony vocals were as big as the band's massive low end sound. As with the other group of Cowboys from Texas, the Galactic Cowboys are destined to be world champions.

--DV

MORTIFICATION & LIVING SACRIFICE

Mortification flew over from Australia in mid-June to make one of their long-time dreams come true: tour the United States. They hooked up several of their west and midwestern dates with fellow death metallers Living Sacrifice. It was a bill sure to please the followers of the grind scene, and the bands were up to the task.

Since my assignment was to review this great double bill, and I had a chance to see it twice in two cities, this review will cover both the San Antonio and Austin shows in Texas. San Antonio saw Lust Control making the show a triple bill, while Austin's show was part of a Catholic students' conference and had an acoustic solo artist and a rap team open up.

The San Antonio show was thrilling, yet suffered a few technical setbacks. The theater didn't offer good acoustics, and the sound bounced around a bit. A guitar cabinet ceased working midway through Living Sacrifice's set, so the band called it quits and brought Mortification on early. Lust Control got several fans energized, but Living Sacrifice turned it up about ten notches with their furious intensity. Bruce, Lance, D.J. and Jason showed that their touring and recording experience has paid off in the tightness category. Due to the fact that Mortification hadn't played in the U.S. before, few people noticed nor probably even cared that the band was a bit sloppy and not in top form. Current (fill-in?) drummer Johnny Vasquez did a nice job

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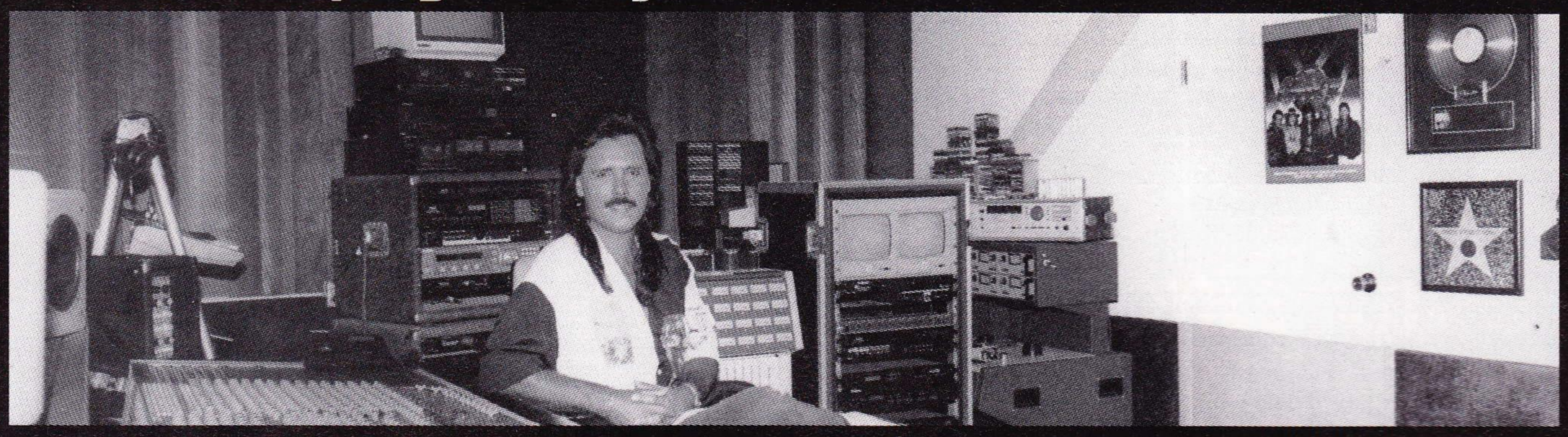

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The Austin show was considerably better for the two outfits, with Living Sacrifice being in top form. Guitarist Lance Garvin lived up to his look-alike Scott Ian of Anthrax, throwing himself up in the air and all over the stage without missing a note. The aggression of the band's music was heightened by the total attitude exhuding from this dude. You can't help but keep an eye on this guy--he's intense on stage. Both vocalist D.J. and guitarist Bruce Fitzhugh held their end up as well, giving the small stage an endurance and strength test.

Mortification was right on this night, the highlight being the diverse "**Distarnish Priest,**" with Steve Rowe's variation in vocal style from growls to high pitched howls. Two interesting similarities between both bands this night was the deathly vocals that the audience in front understood and sang along on every song, and the fact that they kept the audience moshing the whole time--which was a feat considering how long both band's sets were.

If you had a chance to catch this great grinding double bill, you're undoubtedly glad you did. If you couldn't, your envy may get the best of you.

--Spiny Norman

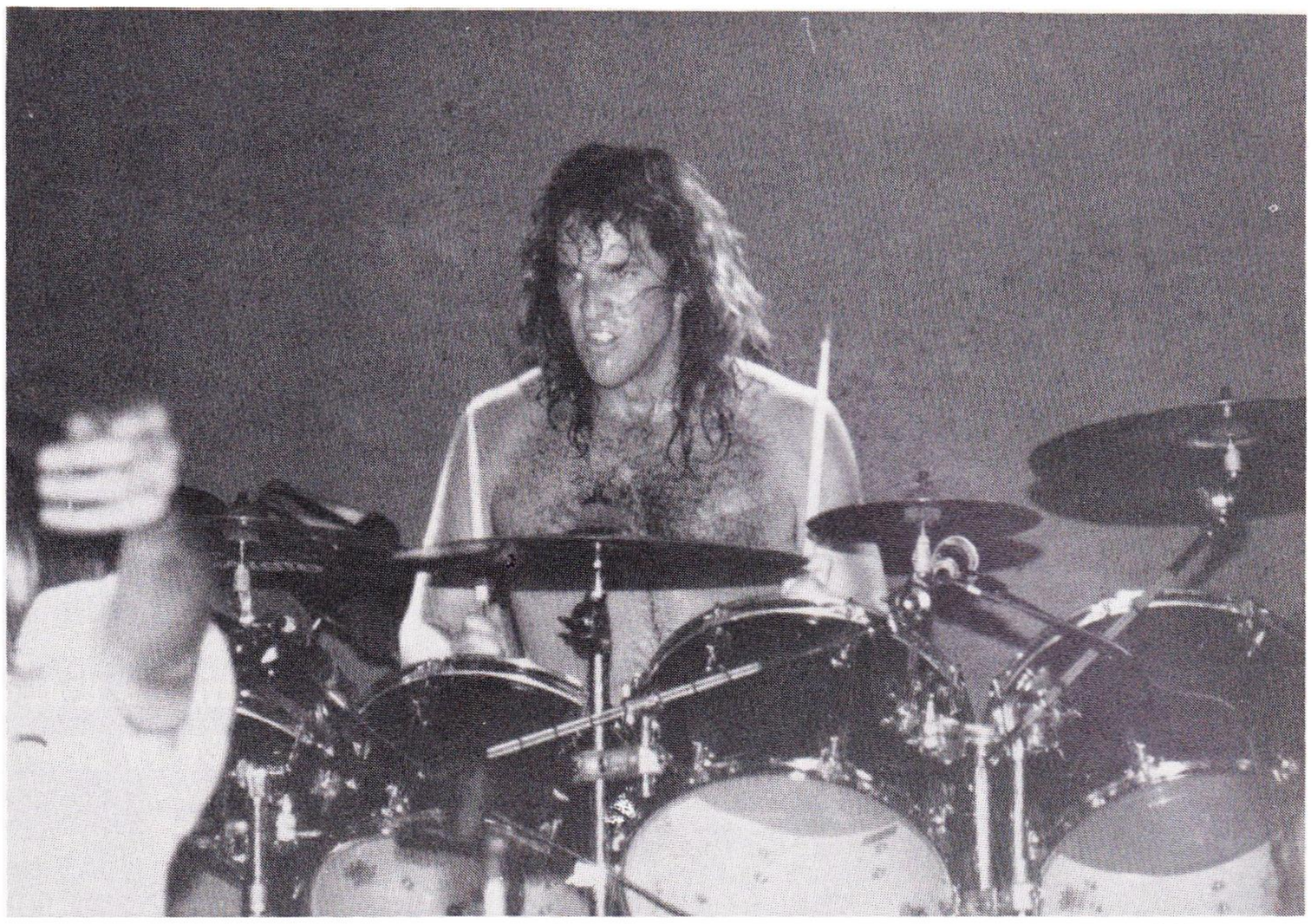
Tourniquet

As I sat near the sound board (of course) and waited for Tourniquet to come on stage, I couldn't help but wonder what was keeping them. Fortunately, somebody from The King's Place came on stage and told us that Tourniquet had driven through most of the night to get there and that would be ready shortly. The familiar intro, "**Impending Embolism,**" was soon playing and Tourniquet was on stage tearing into an unbelievable rendition of "**P.O.D.,**" with Gary screaming the vocals to a tee. To my surprise, the new vocalist, Luke Easter, came on stage to sing the third verse quite well.

And then...everything stopped! I was having such a great time, but now it was time to take the offering from the 900 fans. Soon, "**The Test for Leprosy**" was jamming through our heads, followed by "**Phantom Limb,**" complete with the Rush intro. Somehow Luke sang <u>all</u> the lyrics to "**Spineless,**" including the former tradeoff set at the end!

Next, it was time for the guys to strut their musical chops with bits from "**Whitewashed Tomb**" and "**Viento Borasscoso,**" leading up to, of course, Ted's drum solo. As a friend of mine commented, he played more drums in one songs than most bands do in a whole album!

Ted Kirkpatrick (Photo by Larry Bolen)



After a brief stint with some Led Zeppelin stuff ("**Moby Dick**"), Gary introduced "**Ark of Suffering,**" which they played with "**Stereotaxic Atrocities,**" much like the live EP. Gary said that he would not apologize for his stance on animal rights, as it relates to stewardship of God's creation (can't blame him!).

Ted introduced "**Broken Chromosomes**" and thanked everybody for all the encouragement. Another near-perfect rendition and, at this point, I was wishing I lived somewhere where I could see Tourniquet more often! They played "**A Dog's Breakfast**" before leaving the stage and resting for their encore.

The first one was "**The Skeezix Dilemma,**" which I'm sure made a few folks in the back happy, who were screaming for it earlier in the show. This is my favorite tune on "P.O.D.," so I was really pleased myself. They ended the show with Gary singing "**Psycho Surgery,**" and, although the volume was never quite right on his mike, we all helped out, 'cause it seemed that everybody in the place knew the words.

All in all, I was very impressed with their musicianship and testimony. I don't think there is a secular band that can touch them!

--Lane A. Davis
W. Newton, Pennsylvania

Circle of Dust/Brainchild

At 9:30 p.m. on June 12th, the Circle of Dust/Brainchild show began at Club Detroit in St. Petersburg, Florida, and you are there. The opening bands are two in number, being namely **Ikthus**, a punk/thrash-rap group, and **Mansoul**, a death metal band heavy on the music and on the ministry. To you, Mansoul is the better of the two, since there's a lot of stage-diving, and you join the mosh pit.

A long time later, C.O.D./Brainchild take the stage and you figure that Doug Mann probably isn't playing guitar; but you don't ever find out (No--Ed), because the band goes unmentioned the whole show. "Bummer," you think.

The lyrics are crisp and intelligable, although the bass is mixed too loud, you notice. You also hear them do a really short set, but covering both Brainchild and C.O.D. material. "**Cranial Tyrant,**" "**Deviate**" by Brainchild; and "**Consequence**", "**Rational Lies,**" "**Dissolved,**" and "**Exploration**" by Circle of Dust. By the time you write the review, though, you've forgotten the other few songs they probably played.

But anyway, the opening and the closing stick in your mind. The opener is a long build up with Scott Albert playing drums along with the drummer. You think the drum beats sound like "**Nothing Sacred,**" but the band goes into "**Twisted Reality**" instead. At the end of the show, the band does one encore, and then melts into the crowd.

You think the C.O.D./Brainchild set was too short, but by the looks of their tour van, and the MC saying that they came straight down from New York, you forgive them. And since it was at a secular club, you figure some non-Christians were ministered to. You leave at 1:10 a.m. feeling fairly satisfied.

--Mike Talluch
Orlando, Florida

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RADIO & SALES CHARTS

METAL RADIO CHART

Here are the TOP 20 METAL SINGLES (reprinted courtesy The CCM Update) as of August 2nd:

1 **"Psychedelic Super Jesus"**
Bride
2 **"Phantom Limb"**
Tourniquet
3 **"Hypocrite"**
Jesus Freaks
4 **"Armageddon"**
Veni Domine
5 **"The Pursuit of Happiness"**
Crashdog
6 **"Nothing to Give"**
Generation
7 **"Shoeshine Johnny"**
Guardian
8 **"Demons"**
Rose
9 **"Christ Addiction"**
Godsent Humans
10 **"Royal Honor"**
Sardonyx
11 **"Nothing Sacred"**
Circle of Dust
12 **"Eden"**
Die Happy
13 **"Deviate"**
Brainchild
14 **"Self-Monger"**
Deliverance
15 **"New Way"**
Under Midnight
16 **"Haven of Blasphemy"**
Living Sacrifice
17 **"Carry the Corpse"**
Sacrament
18 **"Impulsation"**
Mortification
19 **"Enshrined"**
Brainchild
20 **"Pray for the City"**
Lust Control

ROCK/METAL SALES CHART

1 **"MIRACLE MILE"**
GUARDIAN
2 **"POST MOMENTARY AFFLICTION"**
MORTIFICATION
3 **"SNAKES IN THE PLAYGROUND"**
BRIDE
4 **"INTENSE LIVE SERIES, VOL. IV"**
DIE HAPPY
5 **"SAVIOUR MACHINE"**
SAVIOUR MACHINE
6 **"PATHOGENIC OCULAR DISSONANCE"**
TOURNIQUET
7 **"SHAWL"**
THE PRAYER CHAIN
8 **"INTENSE LIVE SERIES, VOL. III"**
ROSE
9 **"HEAT IT UP"**
DEGARMO & KEY
10 **"VOLUME II"**
DIE HAPPY
11 **"INTENSE LIVE SERIES, VOL. V"**
MORTAL
12 **"SODOM AND AMERICA"**
XL & DBD
13 **"MINDWARP"**
BRAINCHILD
14 **"HEALING"**
ROSE
15 **"TALES OF WONDER"**
WHITE HEART
16 **"FATHOM"**
MORTAL
17 **"CIRCLE OF DUST"**
CIRCLE OF DUST
18 **"INTO THE SON"**
DAKODA MOTOR CO.
19 **"KISSERS AND KILLERS"**
THE CHOIR
20 **"WE ARE NOT ASHAMED"**
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HM

Tour Dates

These dates are booked well in advance, so please check with the numbers listed at the top of each artist's listing for confirmation of the concert. If the mood strikes you, send in your review of the show...it may get printed in Heaven's Metal!

WHITECROSS

9/9	Indianapolis IN	708-695-1444
9/10	Canton OH	"
9/11	Cincinnati OH	"
9/18	Minneapolis MN	"
9/19	Brainard MN	"
9/24	Montgomery IL	"
10/3	Defiance OH	"
10/9	Cape May NJ	"
10/13	Reno NV	"
10/15	Seattle WA	"
10/16	Anchorage AK	"
10/17	Fairbanks AK	"
10/19	Visallia CA	"
10/22	Rock Island IL	"
10/23	St. Joseph MO	"
10/24	Tucson AZ	"
10/25	Phoenix AZ	"
10/30	Post TX	"
11/13	Bartlesville OK	"
11/20	Reynoldsburg OH	"
11/26	Colorado Springs CO	"
11/27	Denver CO	"

GUARDIAN

9/2	Anchorage AK	818-558-3523
9/3	Anchorage AK	"

BRIDE

9/25	Terre Haute IN	502-922-4628
10/16	Decatur IL	217-428-2126

XALT

9/17	Brookville PA	814-849-6256
9/18	Bradford PA	814-368-3833
9/19	Rochester NY	716-671-0237
9/22	Hyannis MA	615-731-3098
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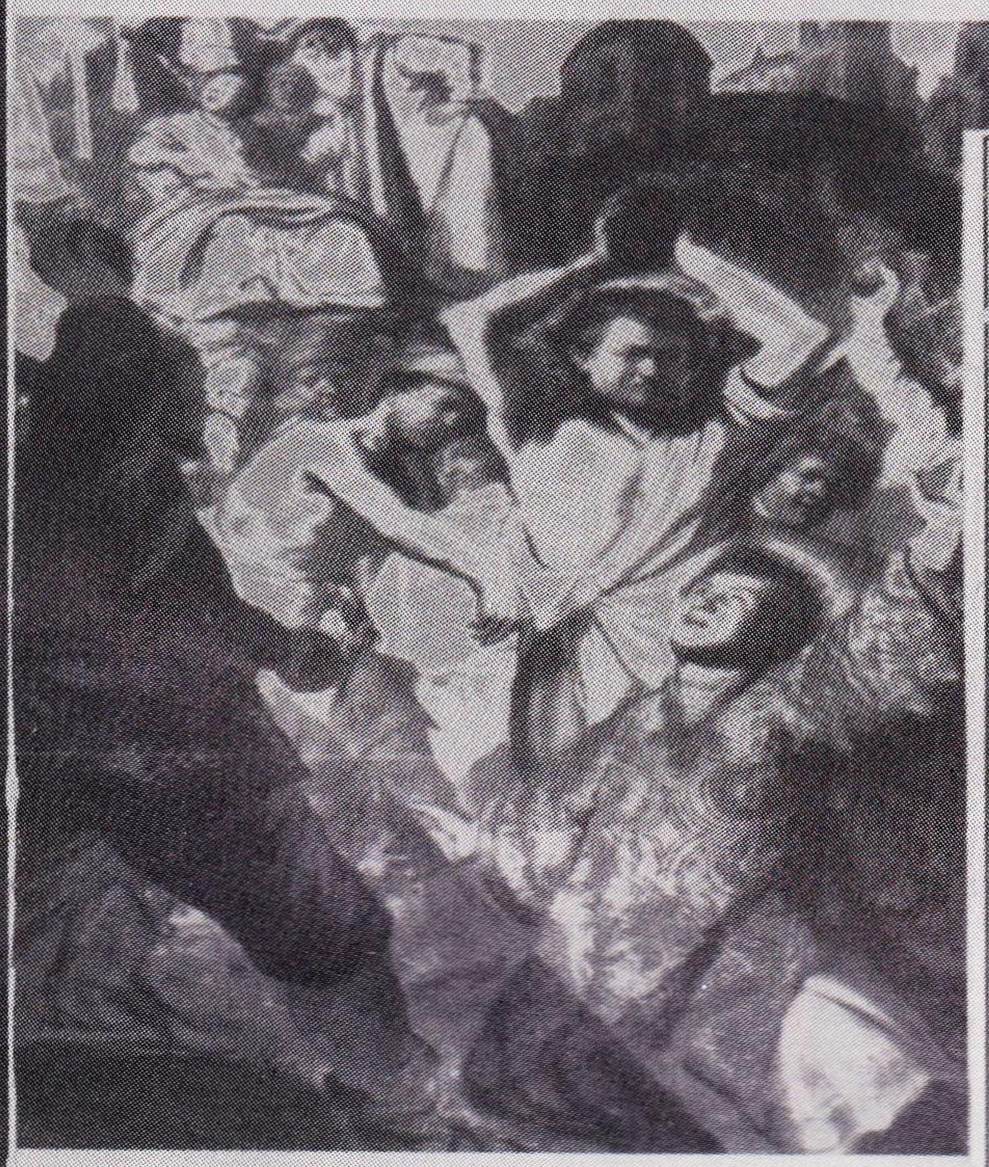

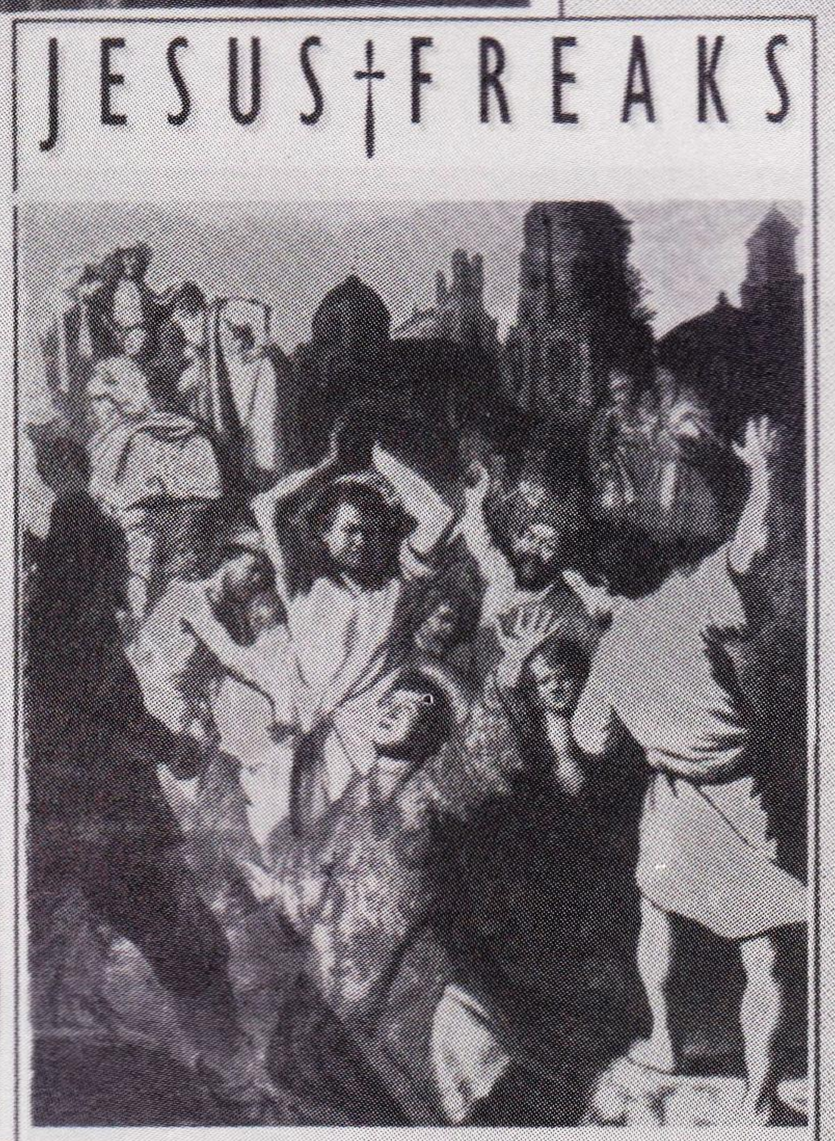

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ALBUM REVIEWS

MAGDALEN
"REVOLUTION MIND"
Essential

Some Christian albums sound like they were recorded for the small Christian market. This one wasn't. This sounds like a big league rock and roll record to be taken seriously. Someone could A/B this record (producer's jargon for playing one album and then playing another right after to compare the two) with a Foreigner, Asia or Mr. Big album and not notice a let down in production. Besides the excellent sonics, there's some killer musicianship to hear on this disc. With hot studio guys like Chuck Wright on bass; and Ken Mary on drums (not to mention the long list of guest appearances); Lanny couldn't go wrong.

In the song writing category, Lanny and co. have written some good songs that emphasize and compliment the vocals of Philip Bardowell, especially the tunes "**Mad at the World**" and "**Waiting for the Son.**" This record has much more depth than can be felt in only a few casual listens. I don't want to go overboard and say, "this is as good as a Led Zeppelin album," but there are plenty of musical comparisons/parallels--from the layer of varied guitar sounds, to the dynamic of sounds and the songwriting in general. We get a few ballad-like moments and some real Blind Willie Johnson styled blues excursions. The diversity of tunes like "**Waiting for the Son**" (a slow song played with all the precision and passion of a faster rocker like "**White Rice**,") or the Extreme-like ballad "**Soul Child**" show the class and depth of Magdalen. Talk about a sweet sound, the guitar tone in "**Waiting...**" is beautiful.

Other interesting tunes are: "**Sad Sister Alchemy**," which sounds almost exactly like Rod Stewart's "**Stay with Me**," the title track, with Gospel singers handling the chorus, and "**American Lament**," which I don't like, because it sounds like Mylon Lefevre singing an uninspired, average blues rocker. It gets a little better when vocalist Philip Bardowell starts belting out a meaningful line like, "Miss those days of peace in Bombay/ Too many children playing in harm's way/ Hearts grow cold, swapping love for gold/ CNN feeds it to you again."

Lyrically, there's some very interesting things here, especially in the tune "**White Rice**," a seemingly sociopolitical statement about poverty, plenty and a lack of compassion. "**Sad Sister Alchemy**" tells another tale: "Mary lives in ozone park/ looking for a little salvation/ Cosmic child, she swings with the sharks/ Drowning in her own desperation." For those who like it loud 'n' clear, "**Make it Through**" proclaims that "...in time/Justice will flow on like a river/ and we'll make it through." "**Waiting for the Son**" puts words on our patience for the return of Christ: "Our world is dying/ Oh Lord, send Your Son down." "**Samson & Delilah**" tells the Biblical story of that burly ole long-hair.

Overall, this is a solid record. Tune for tune, it can match up to anything currently out there--and win!

--Doug Van Pelt

FEAR NOT
Pakaderm

John and Dino Elefante take a lot of flak for producing a formulaic pop rock sound (and some of it is founded in truth), but ya gotta applaud 'em for their most recent hard rock feats--the monumental "MIRACLE MILE" album from Guardian, and this Fear Not album. What? Pat the "slick production guys" on the back for a dirty 'n' gritty hard rock album? 'Fraid so (Sorry, couldn't resist using that pun).

The sonics on this monster are big and clean. The dirtiness ascribed here comes in the meaty guitar tones. The BGV's bear the over-the-top Elefante trademark, but Larry Worley's vocals have so much texture and style that he makes up for 'em.

Those who accused the band's earlier incarnation--Love Life--of being wimpy lyrically will be overjoyed to hear the chorus of, "Yes! We have a God!" in the second track. Fear Not achieves a big sound that's not unlike Tesla meets the current Poison. It's full and is often textured by either hot BGV's or acoustic guitar.

Overall, it's a consistent listen, a million times better than the Love Life album, and it holds up to anyone's sonic standards. If they can keep crankin' out tunes as good as these, they'll be around a while. --DV

DIG HAY ZOOSE
"MAGENTA MANTA LOVE TREE"
Brainstorm

Modern metal just ain't the same anymore. Somewhere down the line, all these musicians learned to play in syncopated sync, creating a very large crunch; plus they all learned to sing in swirling harmonies; then they play it all fast and change rhythms faster than a strobe light; and, most puzzling of all, they sing about strange things and give their songs titles like, "**Bus Drivers on Crack**" and "**Black-Eyed Pea.**" Who said these people could do stuff like this? And how did good ole boys from Kansas City end up doing this? You might expect it from New York or L.A., but Missouri?

Okay, all comparisons to Jane's Addiction meets scaterd-few meets The Chili Peppers aside, this is a very exceptional alterno-metal album. This one puts some distance between itself and "STRUGGLE FISH." With 22 titles to choose from, it's hard to pick favorites. This reviewer would probably say, "The Mister Rogers sample and the parakeet training excerpt speak for the album most eloquently."

While some alternative music gets bogged down in just making noise, or some derivitive music goes so far away from rock that it loses me ("**Diggin' Away**" is guilty of this), this album is a cool, groovin' listen from track to track. There are very few moments when I actually feel like ripping the tape out of the deck and crying for silence.

The melodic singing talent of Phil "No last name" really give Dig Hay Zoose a pleasant balance, allowing the band to go further musically. The band's knack for not being afraid to be commercial doesn't hurt either. Throwing in the Doors samples in the title track doesn't distract, but actually makes a cool breakdown.

"**Circle of Pain**" should be the first single by these guys, 'cause it's dripping with attitude and has that super slow 'n' heavy grunge feel that Alice in Chains made popular. Maybe "**H8 Machine**" should be the second, since its galloping rhythms are of the Galactic Cowboys speed and style.

I feel bad writing so many good reviews this issue, but they're each in different musical categories and ya gotta believe me--there's some shreddin' music here that can truly be called "good art." There's nothing mediocre about this stuff.

--DV

"METAMORPHOSIS"
R.E.X. Records

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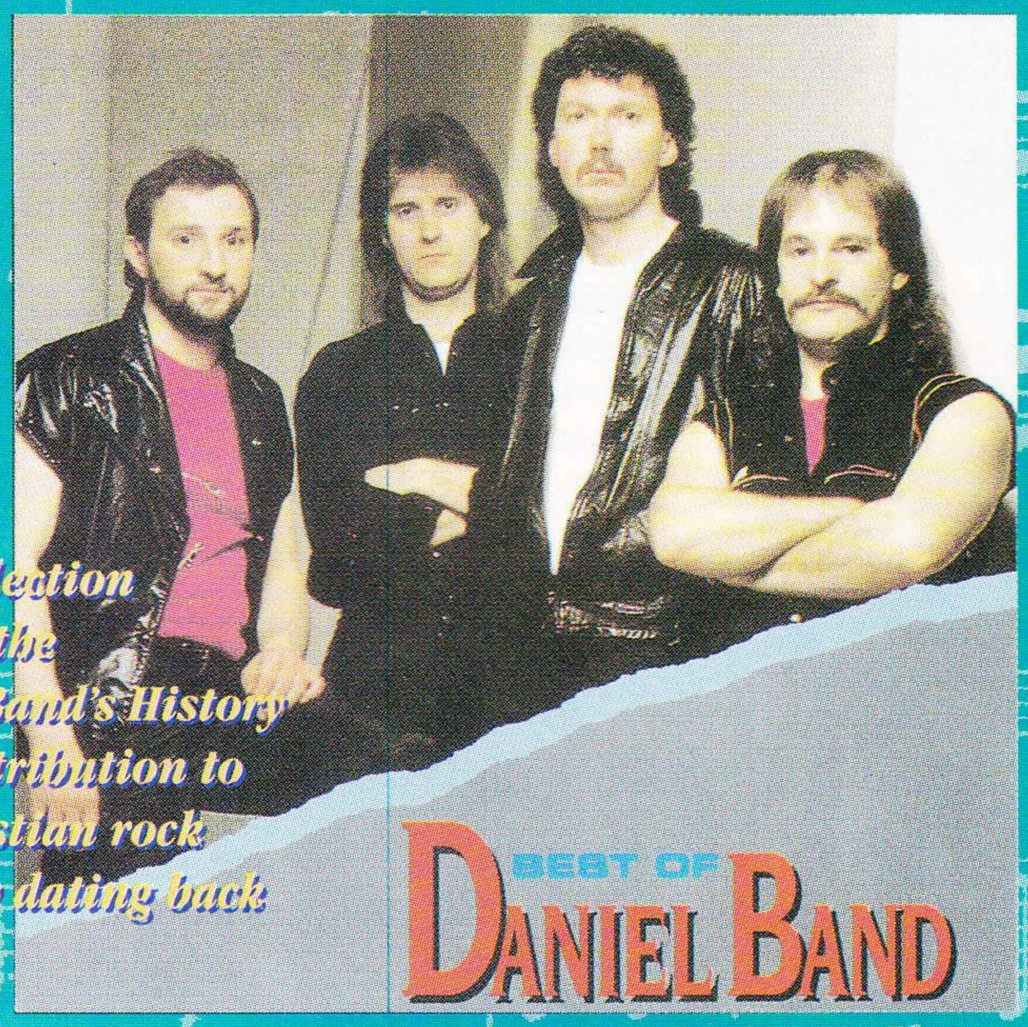

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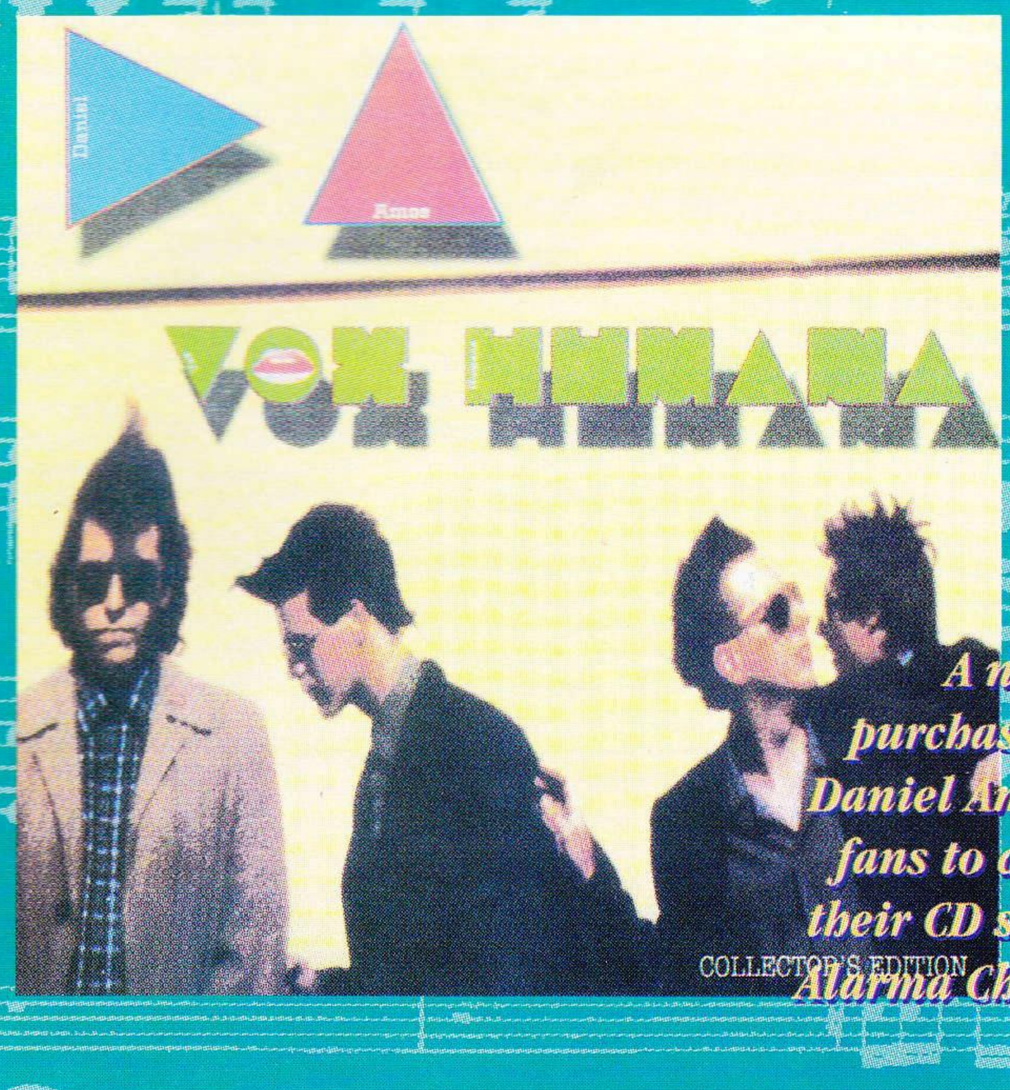

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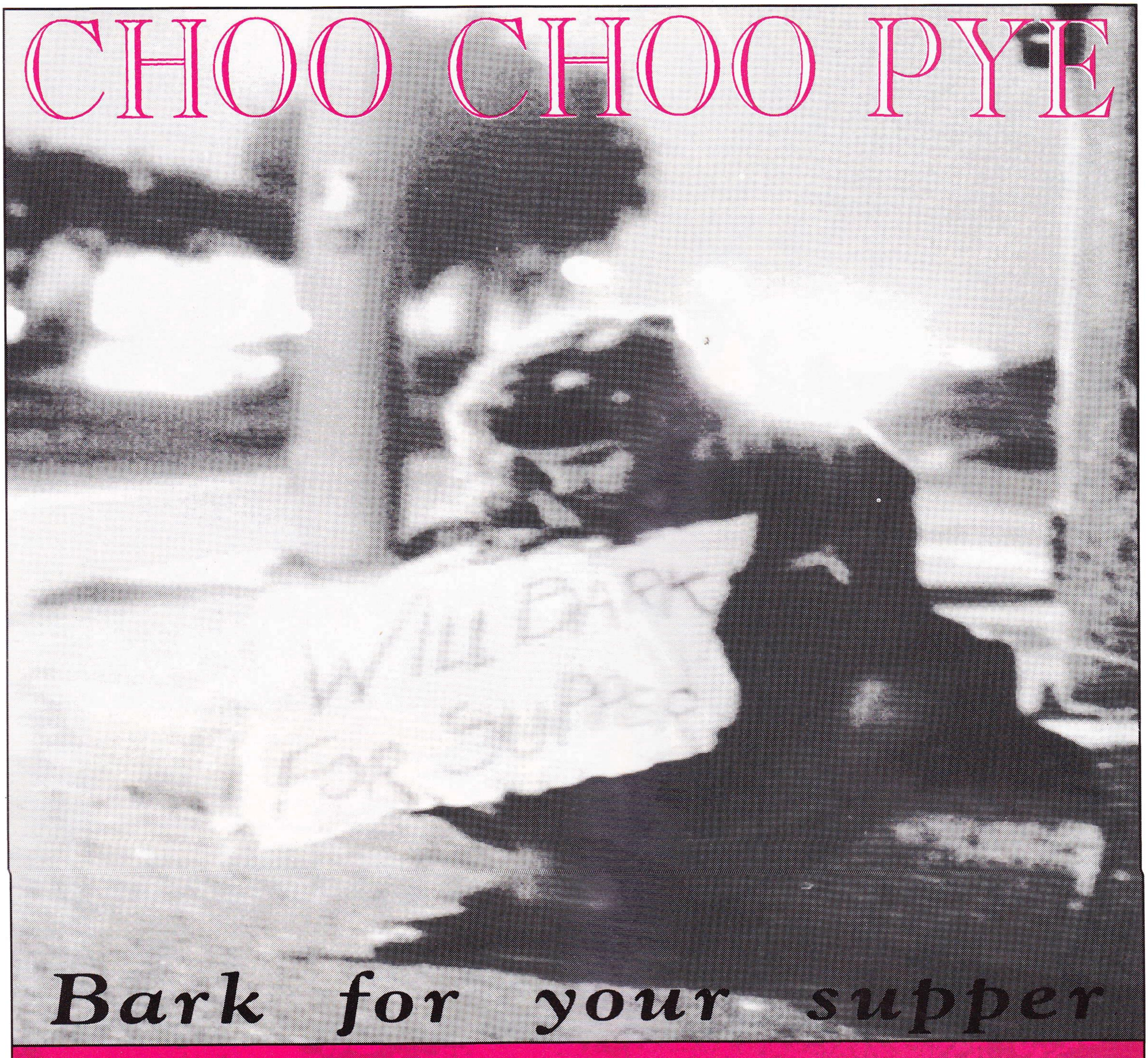

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which are incredible musically, not so many have the single, incredible, musical trait of being able to create energy and anger within a listener. As a musical style, industrial metal has had many of the most driving and anger-ridden groups, and with all respect to great industrial bands like Ministry, Nine Inch Nails, and Skinny Puppy, Scott Albert's, Metamorphosis, as a whole, generates more angry emotion than any other industrial band the present writer has ever heard or seen. Previous to being remixed, all the songs contained elements which create an aggressive response, but the restructuring of the songs with great new samples and extreme changes between hard and soft styles has risen the album to a new level of musical excellence.

Brainchild's two remixes and two new songs undoubtedly represent the best material on the album. **"Deviate"** and **"Descend"** have been thoroughly remixed, making them both familiar and new simultaneously. One of the new songs, **"Heldweller,"** has some death metal vocal production which adds variety yet still remains accessible for those not fond of the death metal genre.

The Living Sacrifice remixes may find resistance from listeners, including myself, who are not into Living Sacrifice's new vocal direction, which one reader referred to in a letter as "a man with no tongue trying to cough up a hair ball." However, Living Sacrifice's excellent musicianship has been given a new twist as many of the beats and bass lines have been given a very different sound and structure. The song **"Black Veil,"** which is the best of the Living Sacrifice remixes, features a catchy guitar riff from the song, **"Will Call You With the Song Title Today,"** which is turned into a repeating musical loop with the addition of killer samples that include a very cool Gregorian chant.

The Circle of Dust remixes likewise turned out phenomenal, but there are other songs which would have made better remixes, and there was really no need to remix **"Consequence"** twice. However, none of the Circle remixes match the new song, **"Self-Inflict,"** which finds itself musically somewhere between Brainchild and Circle.

Looking at the album as a whole, Scott Albert has proven that he is one of the industry's greatest musical minds. One wonders, though, what makes his music sound so angry, or what allows the music to move the listener more than the other industrial bands. One can only wonder if there is something in particular that makes Scott Albert so angry. Nevertheless, "METAMORPHOSIS" is not only the most authentic sounding album in the industry, it is the present writer's opinion that it is probably the very best.

--David Jenison

REZ
"REACH OF LOVE"
Grrr

Those who love what REZ does best--straight-ahead hard rock 'n' roll--will be glad REZ has returned to the kind of hook-ridden rock of the "HEAVEN AND HELL" era (like the song "**Love Comes Down**"). As usual, many of the songs tell a story of the pain and frustration of living in this fallen world, like "**Numbers** (a tale of a vet who is just a number in a big system) and "**Dead To The World**" (about three people losin' the game of life 'til they died and rose with Christ and presently dead to the world). The riff here is a classic hard rock boogie-woogie jam.

The title track is a chilling show-stopper that could jiggle a tear out of Eric Clapton. With a nice steel guitar lead sound, the lyrics about returning to the days of sensing the real love of God capture and amplify the emotions sought after by the words. The chorus is much lighter than the chilling classic "**Shadows**," but it's definitely a grabber.

Some of the songs don't roll you over the edge energy-wise, but they beat the last few REZ releases in not tempting me to hit the fast-forward button or--even worse--that stop button. As a whole, it is one of the most consistent REZ albums. To be brutally honest--it's been a long time that I could sit down and listen to a REZ album in its entirety without getting disinterested. This one is a good listen all the way through. --DV

BETRAYAL
"THE PASSING"
Wonderland

Betrayal has improved quite a bit since its debut--"RENNAISSANCE BY DEATH"--last year. This album finds 'em matured in the songwriting and current in today's scene. Most of the tunes are heavy-duty doses of intensity--a la The Crucified. It's almost a regular all-star jam, since there's several guest vocalists here. One tune sounds uncannily like Precious Death--musically and vocally. This comes as no surprise, since Chris Scott is guest vocalist on this song. Another tune sounds like Deliverance, because guess who's singing? Jimmy P. Brown II.

The variations present include hardcore vocal delivery, industrial onslaughts, jazz interludes and plenty of 16th not riffing and wailing.

With this album, Betrayal is emerging as a band to be reckoned with. This one succeeds and shows improvement in all the areas that made "RENNAISSANCE..." weak. --DV

DANIEL BAND
"THE BEST OF..."
Pulse

I always thought they were called The Daniel Band!? Anyway, this collection captures most of the essence that made this band good during its time: Commercial melody lines with teenage anthem quality power chords. Easy to sing along with and also headbanging (albeit slow) material.

The standout of standout cuts here are probably the bold and to-the-point "**Reality**" ("Without the blood of Jesus/ There ain't no hope for us at all!"), the bombastic "**Don't Give Up**" and maybe the anthemic title track to "RISE UP."

Unfortunately, the apparent lack of new direction for the band made their last album, "RUNNING OUT OF TIME," a prophetic title. Even though the songs were pretty good, they really offered nothing new. Bands that don't deviate from a trademark sound can be good, especially for their fans, but you can't blame some of us for getting bored.

If Pulse Records really wanted to release a "Best of Daniel Band" album, they simply could've re-released the debut record--"ON ROCK"--and called it a best of. It was, in this hedgehog's opinion, their best, most consistent effort. Maybe I'm wrong, though, 'cause this collection matched up to their debut album and really has more to offer. It's just the total non-appearance of any "ON ROCK" material is disappointing.

--Spiny Norman

ROYAL ANGUISH
"SHOCKING THE PRIEST"
A.R.T. Records

This 4-song re-release of the band's custom tape shows this Florida band putting out a pretty credible death metal sound. The band has decent intensity and came up with some good riff selections--giving the songs some memorable strength.

Some of the bass runs (and rhythms in general), like in "**Deny The Corpse**," suffer the "this has been played a million times" cliche setback, but it still serves a purpose in helping you remember the song once it's over. Some of the changes in the song succeed in really keeping your interest.

Of course, the vocals are growled and meant to convey anger and passion--complimenting the emotions of the lyrics exactly. The band tackles denying Christ,

corruption in religion, and abortion in all its graphic nature.

While a fast ride through a sampling of Royal Anguish's music, ''SHOCKING THE PRIEST'' comes out an above-average collection of deathly music. To order via mail from the record company, write A.R.T. at: 4119 N. St. Rd. 7, Suite #1203, Ft. Lauderdale FL 33319.

--DV

REFUGEE

I love to hear a new band before the hype reaches my ears. It helps bring a fresh objectiveness to the reviewing process. This was not the case with Refugee. A good friend of mine from Colorado, whose opinion I respect very much, couldn't say enough good things about these guys--so much for an unbiased first listen.

What I hear on this debut album is a band loaded with talent, good songwriting--right down to the guitar fills--and a vocalist with a pleasant sound. Several listens show the band's talent, yet also reveal the weakness in the majority of this material. Are they better live? I'm convinced that some of these songs would fare better in the looser environment that a stage provides.

Although these tunes have some hot 'n' edgy moments (especially due to guitarist Mike Albrecht's leads), the songs bog down at times in a ''let's check into formula rock motel'' for a while and leave our passion for music behind. I think this is what holds back bands like Whiteheart some times. I also think that the increase in distortion and volume that a live setting provides would breathe more life into these tunes as well. Even though Refugee could be coined a pop metal band, I'd say they were cleaned up too much for this recording.

Lyrically the band kicks butt where it needs to. Songs like ''**Slave to Emotion**'' give direction on where to prioritize our human emotions. ''**Big Bang**'' blasts the vacuous evolution theory with fun 'n' funky music (horn sections? Yes!) to match the tongue-in-cheek lyrical matter: ''Evolution, try and find a clue/ Look in the mirror, is there a monkey in you?'' The tune ''**Ride the Wind**'' is a standout, as is the ballad ''**Surrender All**,'' where vocalist Shawn Shepherd gets to shine.

For info in ordering this CD, write: PO Box 1625, Greeley CO 80632.

--DV

PRECIOUS DEATH

Heaven's Metal doesn't usually have a ratings system, but I have to give this debut album by Precious Death a 4-square rating. That's because it's so good I need to carry four squares of toilet paper with me whenever I hear it. It's that good!

The first thing you notice is the pulsating ''**Southpaw**,'' which can dazzle you with one of several ways: the attitude-saturated lead vocals, the killer BGV's, the monster crunch, the beefy low end, the drum sonics, the choice wah-wah leads, or the sheer power of the thing. When vocalist Chris Scott gets trotting at full speed, he sounds like Living Colour's Cory Glover.

The demented 'n' funky first radio single--''**Shine**''--comes next, showing off the amazing commercial-ability these guys possess. They're heavy enough to please the Pantera or Galactic Cowboys fan, and clean enough vocally to lure the prog rock fan into their musical trap--Once you're in, you're stuck forever!

''**Hello**'' is the third perfect song in a row here. It starts off with a passion-ate vocal delivery that's held back intentionally before the band throws it into overdrive. You'll get a rush (pun in-tended) hearing the frenetic percussion in ''**King of Siam**.''

In order to keep from frothing over every song, let's cut to the lyrics. ''**Strange to Me**'' covers the overlooked subject of two brothers getting in an argument. The solution? Agree to disagree over the non-essentials. ''**Talk About the Weather**'' reminds us, in a finger-snapping way, that we can let down our guard sometimes and reveal what's really going on inside, instead of small talk about the weather.

Lastly, this perfect album ends with a ballad. Yes--this band pulls it off! It's a (dare I say) sweet tune about not having to work for our righteousness, but just resting in God and receiving His gift of righteousness to us. Where did these hot BGV's come from? This band is blessed with loads of talent!

Unlike their demo, which showed a band majoring on funk metal, P.D. has found an approach that's deeper and wider than that one style alone. ''**Force Fed**,'' the sole song taken from the ''OUR STINKIN' DEMO,'' is re-recorded with crunchy sonics that'll crush your skull! Producer Dino M. II is to be saluted for an excellent mix. There's only one problem with this debut album: You need to give it up now, guys, 'cause I don't know how you're gonna top this one!

For ordering info, see ad this issue.

--SN

PARAMAECIUM

Here's an excellent thrash art project by some Aussies with talent and creative songwriting skill. Taking a nod of inspiration from Believer's operatic ''**Dies Irie**,'' this 7-song disc (clocking in over 66 minutes!) takes long and bold swipes at both frothing mosh material and high-brow's hottest opera singing. It's called ''EXHUMED OF THE EARTH.''

Cut #1, ''**The Unnatural Conception in Two Parts: The Birth and The Massacre of the Innocent**,'' travels a long way (a 17-minute song!), keeping a death-y vocal identity and the Kansas-goes-thrash violin sound through-out, which really kills! If you're needing a solid dose of heavy metal music, look no further! I never would've guessed that the band Jayson Sherlocke would've joined after Mortification would be so ready to take on the world; but Paramaecium is here--and they kill.

This well thought out album basically takes a story-telling approach to the Bible, starting at the conception of Christ, moving to His suffering and execution to His resurrection, to the martyrdom of the disciples to the life in Christ for a believer to his or her resurrec-tion with Christ on the last Day. While not written in King James English, there are Scripture references for almost every other line in each song, so the story can be followed and expounded upon.

What's great about this album is its musical diversity. It can explode with the intensity of Deicide, and then slow down and doom it out with the slowest and heaviest of them--and, of course, there's violins, opera singers and flutes thrown in to spice it up. The sonics throughout are pretty clean. The guitar tone is perfect for what the band sounds like--lots of sustained distortion and width in the rhythms and an Egyptian/Maiden-esque flavor during the occasional lead.

The vocals of bassist Andrew Tompkins are of the deathly ''a man with no tongue coughing up a hairball'' variety, yet the music has enough personality to appeal to the non-death/grind crowd...if not to enjoy, at least to appreciate.

Besides the audience-limiting vocal style, the only other easy knock to make is the propensity of the band to over-indulge in excessiveness--especially in the areas of song intros and riff killing instrumental sections.

Fans of Believer, Living Sacrifice and Mortification cannot afford to miss this disc--and be sure 'n' catch the skillful picking intro to ''**Removed of the Grave**''--accompanied by a single Scripture reading, followed by flute, followed by a wall of grinding metal.

To order this CD, send $20 (in

U.S. funds) made payable to Paramaecium to: PO Box 46, Forest Hill, VIC 3131, Australia. --DV

DECISION D

Decision D's sophomore effort, ''MORATORIA,'' doesn't show the kind of musical progression that they made from their demo to their album. What they have done, however, is delve deeper into the broad and sometime nebulous genre of death metal. Most of the band's sound is void of the killer riff or happenin' groove that pulls a classic headbanger into the hardcore side of music. What I find here is a collection of scattered ideas and jams that change time and mood, but never seem to come together for a cohesive force.

Those who will rush to the stage for any slammin' band and just headbang or mosh for 45 minutes straight regardless of the musical aspects might dig this record. It's cool in one category--and that is the total anti-commercial sound. Most of my gripes here, I realize, seem to be aimed more at this progressive/technical and grind side of thrash metal than this particular release. There just wasn't much that I could sink my teeth into here. Hardcore bands like The Crucified had big grooves; technical bands like Believer have an edge in the technical skills department; the early Vengeance Rising had hook sensibility; and Mortification and Living Sacrifice settle into high-speed grooves. Even Deicide has the extra oomph! to take their listeners over the top of the intensity scale with its speed and sonics. Sure, Decision D can play death metal, but I'm not finding anything to make them stand out from the pack that this genre boasts.

The vocals of Christian Edwards are passionate and creative--ranging from the operatic high end to low growls--but they're not dominate enough in the mix to make a difference, nor intelligible enough to be appealing. These guys have a cool heart for ministry and a good leader, but I'm not sure if they'll appeal to many outside the underground death/grindcore audience. Therefore, proceed with caution.

For ordering info, write: PO Box 762, 3500 At Utrecht, The Netherlands.

--DV

ELECTRIK

The Galactic Cowboys have been compared to ''The Partridge Family on acid.'' Well, Electrik could be called ''The Partridge Family,'' period.

Ed DeGarmo said in this issue that it's good to create something that people either love or hate, rather than something people are apathetic over. Well, I hate this stuff! I appreciate the 70's television samples and think it's very creative and somewhat groovy in its obvious psychedelia; but bubble gum rock hasn't flipped my wig since I was in third grade (back when I played those Osmond Bros. records).

Along with the goofy pop music on this disc (called ''LOVE BUZZ HARMONY''), I somewhat dislike the nonsense lyrical approach to the everyday life of a 14-year old girl mentality. ''Make a wish, but don't krush my groove,'' to ''Hey kid, you're just around the corner fro love,'' to ''She's in love with purple, just like me/ Even loves vanilla potpouri/ Sounds like the making of destiny.'' With those big cheesy lines are others like: ''Hey little girl, I didn't mean to shock you...I didn't mean to scare you/ I just want to tell you, Jesus--He loves you.''

The best thing about Electrik, besides their ingrained skill at finding a hook and exploiting it, is the trademark commercial rasp of vocalist Benjamin Leigh and the guitar playing of Chassy Stevens, and the harmonies all the guys create (especially in the tune ''**She Loves.**'').

The biggest problem I have with not liking this disc is it's so darn catchy that you can't help but remember it, and

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sing it and play it again. Warning: Don't buy this record, 'cause you'll end up liking it, and it might not be a pretty sight. Ahh, go ahead. It'll balance out the Mortification your neighbor keeps blastin' through the wall.

To order one of these CD's, send $12 to: PO Box 2195, Corona, CA 91718.

--DV

MICHAEL SWEET (DEMO)

Michael's first demo wasn't made publicly available. But now he has a new four-song demo tape available for all of you who can't wait for the release of his debut solo album--hopefully in February of '94.

Michael left Stryper to pursue a mellower direction, and that he has. But the 18 minutes of music on this cassette still sounds like Stryper, but without any of their heavier flourishes. **"I Think You Hear Me Knockin'"** opens the tape and is Michael's heaviest offering. It's about as heavy as **"Always There For You,"** but not as commercial. **"All I Wanna Do Is Love You"** is a shade lighter and more commercial with some deeper DeGarmo & Key type backing vocals. **"Tomorrow, Tonight,"** Michael's best cut, is an absolutely brilliant power ballad that has hit single written all over it. The closing cut, **"Someday,"** is another ballad but more in the mold of **"Together As One."**

100% of the profits of the merchandise goes to support Michael's ministry called **"HELP!!!"** And it's available for $9 (U.S.) from: Michael Sweet, P.O. Box 2324, Fullerton, CA 92633. --Dave Muttillo

GRAND EXIT

This is an agreeable six-song album which has a more traditional heavy rock sound.

These songs are funky, especially **"Salt Shaker." "Lown Jacked"** is a funky song with a catchy groove reminiscent of the late 70's and early 80's, yet with enough freshness to make it 90's music.

The songs are listenable and pleasing; however, the vocals need some improvement style-wise. The vocalist's raspy-sounding tone is much more effective than his clear tone (which is generally flat). When singing with a raspy edge, the vocalist contributes an attitude which is complementary to the music. **"Never Return"** could be a good ballad with a little more all-around fluidity.

With the exception of the occasional loss of vocal identity and choppy BGV's, Grand Exit presents some great musical fun with this musical effort. It's really worth a listen.

For more info, write: Grand Exit Ministries, 24476 Oro Valley Rd., Auburn, CA 95602. --Camille Bresie

CHOO CHOO PYE

I must compliment and congratulate the band for choosing such a memorable name.

Unfortunately, the album isn't as memorable as the band's name. The majority of songs aren't necessarily bad--just rather bland. However, there are three pretty good songs. **"Always"** is a well-rounded song. **"Long Way Home"** is catchy and depressingly fun, and the keyboards add a nice touch to the song; yet some of the vocal harmonies are a bit detrimental, because the vocal dissonance doesn't work too well. And **"River's Rage"** has a pleasant blend of emotions in the music and lyrics.

The vocals are definitely unique; they seem to fit the music but are still strange. At times, Choo Choo Pye's vocal style is similar to Fred Schneider's (of the B-52's) style except not as optimistic or happy sounding.

Choo Choo Pye provides soul-etched, alternative rock along the lines of The Stand--but a little more gray and less sunshiney.

By the way, whose feet are those on the CD cover?

For info, see ad on page 58.

--CB

DAVID BENSON

Can anyone say Ozzy Osbourne? I could have sworn that, somehow, Ozzy got on this tape by accident. On this advance copy the tape doesn't specify who sings or who plays what, but it is quite evident that Ozzy has played an influence here--in particular, the vocals.

This is a very good tape. Looking over David's bio-sheet, I wonder how he even got to where he is today. It's obvious now though, that he has a holy anger, and it's exhibited well on this six song tape. The music is first class metal, and the production is first class as well.

Overall, this tape was quite a surprise, with music this hot, I wouldn't mind having this tape for my collection!

For more info, write: David Benson, 206 Lark Street, Summerville, SC 29484. --Jeff Lott

SERAPHIM

Oh, yes! **"Prayer Is Where the Power Is At."** Where has this band been hiding? Maybe I'm a bit prejudiced due to the fact that Seraphim plays my favorite style--power metal. But this is how I envision a Christian band. Very bold in their lyrics, have a fantastic singer, and musicians that totally shred.

All three songs here are hot! I mean really hot. The song titles, **"Power of Prayer," "Prophecy,"** and **"Rapture"** by their titles alone, speak for their content.

If you enjoy power with touches of commercial, get this tape as fast as you can! For more info, write: 3240 W. 40th, Gary, IN 46408. --JL

FORGIVEN

Does anyone remember power metal? It's obvious that Forgiven does, and they play it quite well. All six songs on this tape bring hope to those of us who truly love bands like Barren Cross and Eternal Ryte.

Vocalist, Elijah Gomez, shows some good vocal ability, never going out of his range. The remaining band members are tight, showing that they've had lots of practice. One of my favorites was **"Freedom,"** a tune dealing with giving up your bondage to Jesus.

I recently saw Forgiven perform live at the Rockfest in Marble Falls, and believe me, this tape doesn't do them justice. I was quite surprised to see this young band shred away and hold their own against a lot of other bands.

Whatever you do, don't pass this tape up! To check them out, send $7 to: Bill Hicks, 5130 Charlais, San Antonio, TX 78247. --JL

LOOKOUT

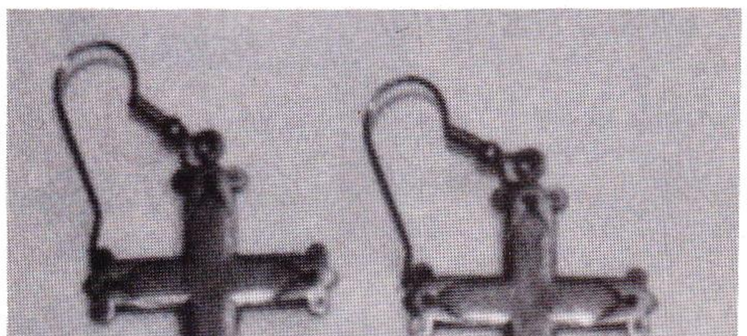
Every once in a while, out of the tons of tapes that I get the honor and blessing of reviewing, comes a band that really stands out among the others. Lookout is such a band.

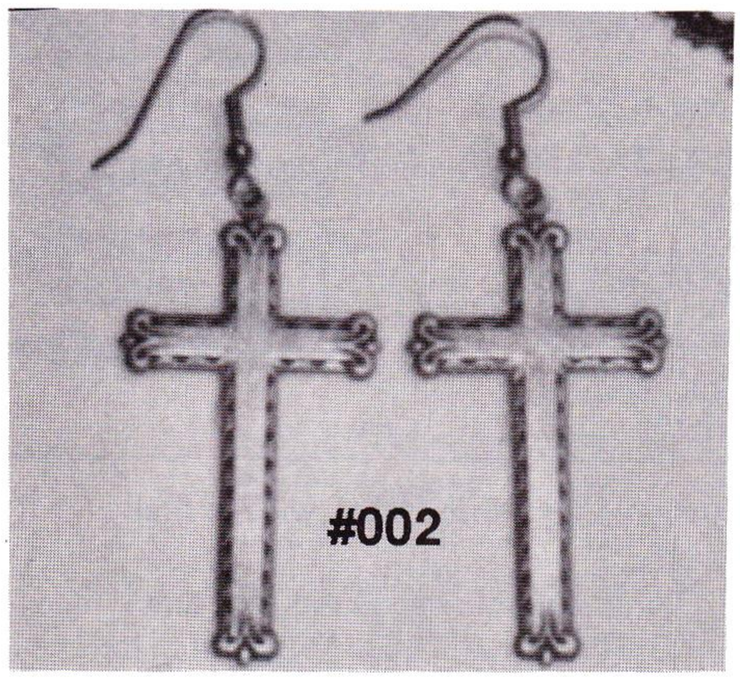
While not as heavy as their first three-song demo, **"Degenerate Society"** really shows off the lyrical maturity that this band has. **"Parasites,"** is a tune that combines three stories into one theme--that of hurting people who need the love of Jesus. **"Akeldama"** is based on Acts 1:18-9, and **"Animal Magnetism"** talks about many going down the wide path of destruction through false religion instead of heeding the call of the narrow path.

I can only think of two or three bands that I have reviewed that should be signed. Add Lookout to that count. I really look forward to a full length tape from this band, and I hope it's soon.

To form your own opinion, send $5 to: Lookout, 427 Oakhurst Dr., Elma, WA 98511.

--JL





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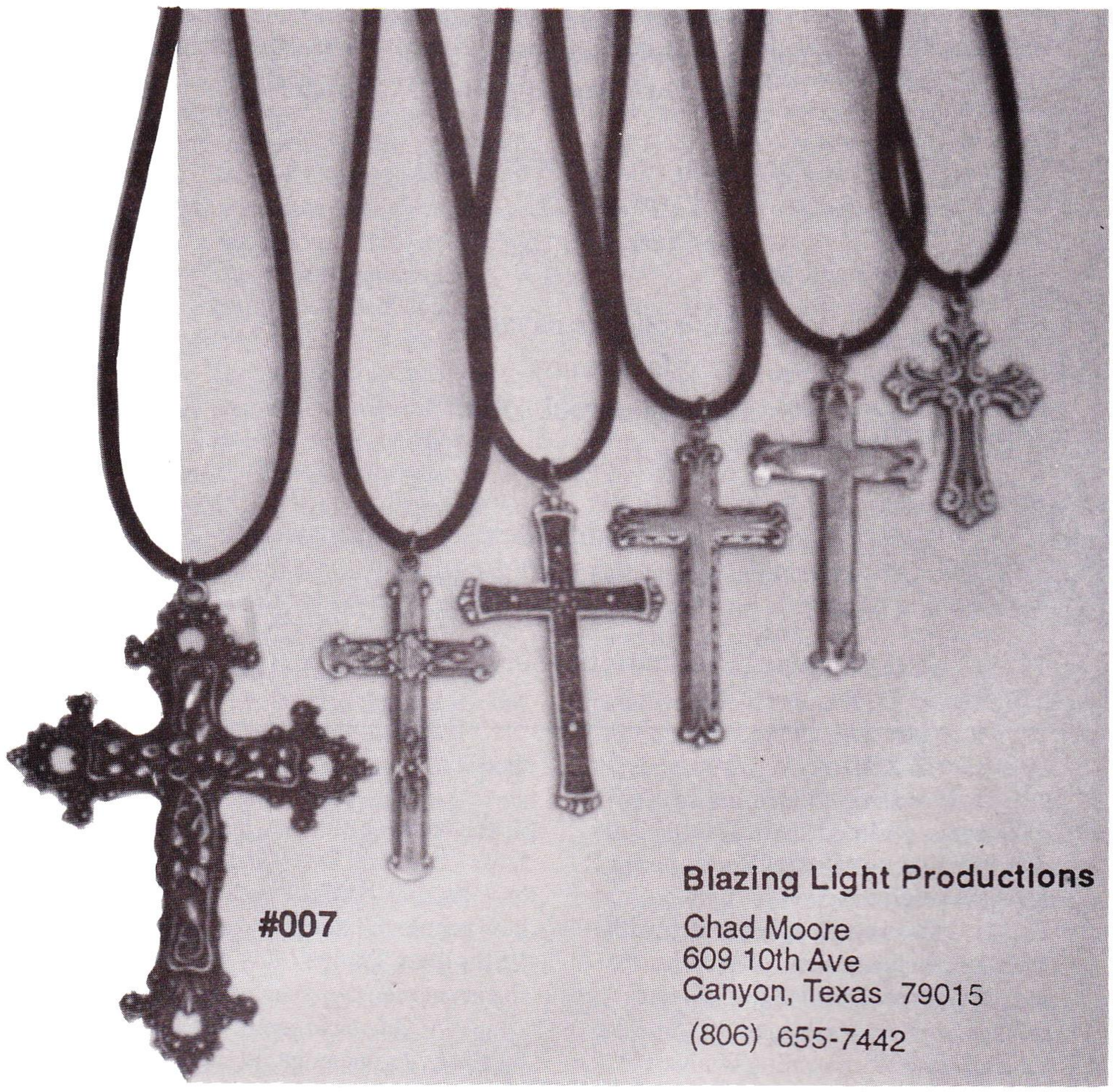

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RED INK

For some odd reason, I never really could get into **"Raw Meat,"** but, after listening to **"Brutal Recompense,"** I may have to give it another listen.

This is high speed thrash with enough intensity to slam you against the wall, if you're within ten feet of your speakers. All nine songs on this tape are hot and show off the ability of a very talented band. "Praise You Lord, Jesus Christ/for Your blessing down on us/You give us love, You give us life/Defeated Satan's evil strife," (from **"The World After"**).

The production is good, at times all the guitars seem to get bogged down in the fast areas, but other than that, this is a first class tape. Death metal vocals and lots of time changes is what thrash is all about and with **"Brutal Recompense,"** you get tons of both.

For info, write: Red Ink, PO Box 2207, Baytown, TX 77522-2207.

--JL

SLAMCAT

Out of Tulsa, Oklahoma, comes Slamcat, a band that I've heard described as, "A mixture of thrash, grunge, and Red Hot Chili Peppers." I definitely agree with that!

Even though there are four songs listed, for the most part, there are only three. **"End of Tree"** is just the band harmonizing. **"Mr. Psycho"** talks about how people felt about Jesus in His day. **"Stupidest Things"** talk about how Christians can disagree over anything.

This band really has their act together. At one point during **"Stupidest Things,"** I thought I was listening to Die Happy. Great guitar work by Janma "Chugga-Chugga" Fishback.

Good release, with better production, this band could go places. For info, write: PO Box 14021, Tulsa, OK 74159-1021.

--JL

ALIVE

If only all bands could produce tapes that sound as good as this one! This is one high quality tape.

Alive, on this recording, consists of guitarist, Bob Hudson, bassist/vocalist, Sy Hewitt, and Danny Peck on drums.

The music is very good, commercial metal, with tons of hooks. Of the four songs on this tape, I only found a problem with one, **"Jesus Is Lord."** Yes, He is, praise God, but it began to sound a little redundant after while. Otherwise, a first class tape.

If you enjoy good old rock and roll, then you'll like Alive. It's nothing too impressive, but they know how to get the job done. Write to: Alive c/o Majesty Ministries, PO Box 4927, Anaheim, CA 92803.

--JL

LIGHTMARE

Here is a band from Germany that has a lot of musical influences.

The production is similar to **"I Shall Conquer,"** the first Leviticus album. It is listenable, but there's just no punch.

There are gang background vocals, elements of thrash, and way too much keyboards. Vocalist, Frank Wegner has a clear, understandable voice, but it goes flat way too often.

This is a tape I would have expected in '84 or '85, but today, where there is a lot of professionalism expected out of musicians, this tape unfortunately doesn't cut it.

To order a CD send $10 or, with an order of ten or more, send $8 each to: Lightmare, GrafendelchstraBe 60, 60599 Frankfort am Main, Germany.

--JL **HM**

PASTOR BOB

[Photo by Sandra Mayurnik]

''Dear God,

"I hate you! Why can't you hear me? Why don't you even care what's happening to me? How can you watch all of this and not help? It all hurts so bad. Please, just let me die! I can't hear you or feel you. How an I supposed to believe that you're there? The demons, they are real. I know you are real, God, but they are more real to me right now! They torment me. Why won't you make it stop? I need them to stop! Please, Lord, if you love me, just let me die!''

Rhonda carefully closed her diary. It was too painful. ''This will be my last entry,'' she thought. As she grabbed the bottle of pills, she was ready to die! All Rhonda could think about was escape. Those voices in her head. Those nightmares every night. They were driving her crazy. And God seemed so silent. She had tried to follow God. But when she tried to pray, she became confused--or began thinking about a million other things. When she sat down to read the Bible, she just couldn't concentrate. Rhonda felt tormented and alone.

But Rhonda is not alone! There are many Christians who feel the same way! They want to follow Christ, but feel like Satan has bound up and they can't seem to break free from His Grip! When they have an opportunity to serve the Lord in some way, they are discouraged by thoughts of self-doubt: ''I'm not a strong Christian'' or ''I don't know enough about the Bible'' or ''I'm still having sinful thoughts.'' Instead of being victorious, productive, joy-filled Christians, they go through life under a cloud - just trying to cope - one day at a time!

Some of the confusion in our Christian experience can be directly traced to Satan's deception. It keeps us bound up and fruitless. We may not try to commit suicide like Rhonda, but the feelings are there just the same!

The Apostle Paul realized that we would encounter spiritual forces in our every day lives. Look at what he says in Ephesians 6: *''For our struggle is not against flesh and blood, but against the rulers, against the authorities, against the powers of this dark world, and against the spiritual forces of evil in the heavenly realms. Therefore, put on a full armor of God . . .''* You feel that struggle too, don't you? I'm so glad that we are not defeated! So why do we keep on struggling in this area? I think a lot of it has to do with our understanding of our position in Jesus Christ and his finished work on the cross.

Before Jesus dies on the cross, divinely empowered agents - such as Jesus and His apostles - were necessary to take authority over demonic powers in the world. But something wonderful and radical happened at the cross and in the resurrection that changed the nature of spiritual conflicts <u>forever</u>!

Colossians 2:15 says: *And having disarmed the powers and authorities, he made a public spectacle of them, triumphing over them by the cross.* You see, before Jesus died on the cross, ''All authority . . . in heaven and on earth'' - had not yet been given to Christ. But Jesus Christ has now been given <u>all</u> authority. What does that mean to you? Because of the cross, Satan is a defeated foe - and he has no authority over those who are in Christ.

When Satan tries to lie to you (and remember that the only power he has in your life as a Christian is in his lies), you need to remember the truth - that Jesus defeated Satan on the cross! Declaring the truth of Christ's victory and Satan's defeat is the primary step to successfully combating Satan's attempts to intimate and hassle you!

Also, in Christ's death and resurrection, **every believer is made alive with Him** - and is <u>now</u> seated with Him in the heavenlies! Ephesians 2:5-6 says, *''God made us alive with Christ even when we were dead in transgressions - it is by grace you have been saved. And God raised us up with Christ and seated us with Him in the heavenly realms in Christ Jesus. . . .''*

You no longer need someone else to take authority for you! You now reside <u>in</u> God's special agent, Jesus Christ, who has all authority. In order to resist the devil, you need to understand and use your position and authority in Christ. **Freedom is your inheritance as a Christian!** Your deliverance has already been accomplished in Christ's work on the cross and his resurrection - but it's your responsibility to exercise your authority and resist the devil.

Jesus Christ died for you - so that you could be free! When Satan tries to lie to you and confuse you, just remember that God's truth is available to you. What did Jesus do when Satan tried to tempt Him? He quoted him scripture! The word of God is powerful - and it is your source of freedom! Allow the truth of God's word to set you free!

For a complete listing of Pastor Bob's teaching tapes and Bible study materials, please sent a SASE to:

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* There are a few **Back Issues** of HM available. They are: #20 (Sacred Warrior); #22 (Bloodgood); #25 (Whitecross); #28 (Believer); #29 (Jet Circus); #31 (X-Sinner); #32 (Crucified); #33 (Holy Soldier); #34 (Lanny Cordola); #35 (Novella); #36 (REZ); #37 (Tourniquet); #38 (Bride); #39(Whitecross); #40 (Guardian); #41 (Mortification) and #42 (Believer). All others are sold out. Each copy is $2.95 (Canadian/Foreign orders add $3 per copy for Air Mail postage).

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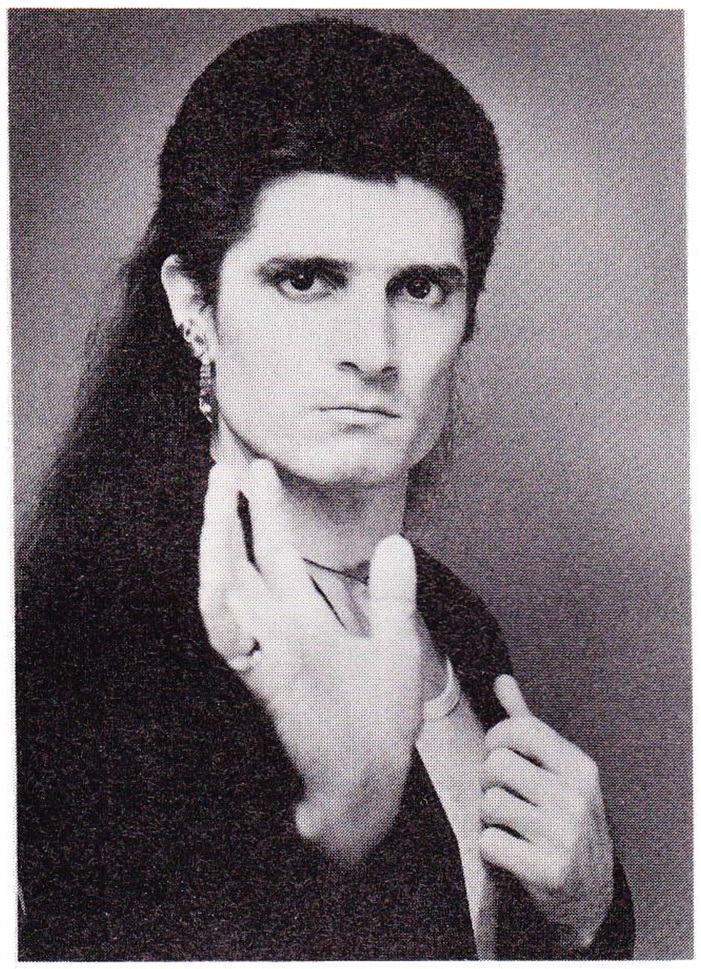

The Christian & Art

By Kemper B. Crabb II.

THE SONS OF ISSACHAR: UNDERSTANDING THE TIMES, PART 1

Last issue, we began to examine the application of the Biblical model of the Sons of Issachar to the task of the Christian artist today. I Chronicles 12:32 says of the Sons of Issachar that they were men "...who understood the times and knew what Israel should do..." (NIV) As we saw before, this meant that they knew both Scripture and their culture's history intimately, and that they knew how to apply the Scripture effectively to their situation, so that God's people would know how to proceed in a godly fashion. The knowledge of both the Bible and our cultural situation are necessary if we are to know how to proceed as today's Church. This is especially true for Christian artists in a culture that worships art and entertainment (as ours does). We begin in this issue to examine the importance of "understanding the times," e.g., understanding how knowing our cultural history is important for the Christian artist in the present.

Many artists today (Christian and pagan) assume that art is a-historical, that it has no reference to culture as an historical process. Consequently, they don't put much (if any) effort into understanding how their art fits into their cultural situation, unlike the Sons of Issachar, who took the time to understand their society, people, and history, so that they could wisely assess their own time's situation in light of God's Word. Understanding our time requires study and hard work, and we must understand that this is part of the artist's calling. We must remember that art is not done in a vacuum-it is directed to an audience of real people. Artists must understand the state of their audiences in light of the factors (historical and cultural) that shape those audiences where they are now, and are shaping them toward where they are moving, so that the artists can serve their audiences by helping them see where they should be moving towards in light of God's Word. It is necessary, though, to understand what influenced an audience to become what they are before we can either engage them artistically or speak authentically to their situation.

For instance, the Christian artist should not just address the business of spiritual need and holiness, etc., common to every man and generation (though he should and must address those, as well), but also specific issues that illustrate the basic state common to mankind in his audience's time (this would involve, at present, issues such as the sanctity of human life [in view of the abortion holocaust], racism, political issues germane to our time and place, the nature of true love, etc.), addressing these from a Biblical framework. This requires knowing the culture around us, so that we can know both how to artistically engage our audience (metal doesn't effectively engage most country audiences) and what to address in our audience (cannibalism is not a sin much in practice among vegetarians).

Let me give you a Biblical example of this principle. In Acts 17 (Stop now, o lazy one, and go and read it), Paul the Apostle addressed a group of Athenian intellectuals and philosophers. He had studied the Athenian culture and society enough to have spotted the shrine to the unknown god (not a prominent shrine in Athens), and to engage them by opening his talk with the observation that they were very religious, since they had so many idols! But also most interestingly, when Paul spoke to them, his whole address was arranged according to an extremely structered rhetorical form developed by Quintilianus and used by all the educated pagans of the day, which Paul could only have learned by studying pagan classical speech forms. And, if that wasn't enough, Paul quotes the pagan poets Epimenedes, Cleanthos, and Aratus in verse 28, and alludes to Homer (Cyclops Polyphemus) and Plato in verses 26 and 27. Once again, he could only have learned these poets (whom he obviously knew by heart) by studying them!!! Paul used these fruits of a classical (and therefore pagan) education to establish cultural points of contact with his educated pagan audience on the Areopagus, and these points provided the platform to present the Gospel's Truth, to the salvation of Dionysius, Demacis, and others (V. 34).

This Biblical practice was later used by Ambrose, Augustine, Irenaeus, and others of the early Church Fathers, as they utilized, like Paul before the Athenians, their knowledge of the culture to engage their culture and present the Gospel to it. These men (and many women, as well) paid their cultural dues in order to speak intelligently to their society and be taken seriously by the people of their time; they engaged, and thus changed, their culture by the Power of the Spirit. Western civilization became both Christian and a civilization as a result of Christians understanding their times and knowing what the Church should do.

Yet many Christians today think themselves too righteous to pay attention to the culture at large so that they can win it. Other Christians are afraid that they might be polluted by it. These brothers and sisters, though frequently motivated by sincere desire to do what is right, are guilty of idolatry either of pride or of fear (or both). Thank God that Paul and the early Church didn't feel that way. Western culture would have turned out very differently if they had (all you little Christian buckaroos and buckarettes would be worshipping dark gods indeed, had that happened...).

It is not enough that Christian artists today have talent and content alone; if we are to engage our culture and illuminate it with the Light of Christ, we must follow the Biblical example of the Church Fathers, of Paul, and of the Sons of Issachar, and begin to work hard to understand our times. We will (Christ willing) look at another aspect of this responsibility next issue...

You can receive Kemper's newsletter and/or order VIGIL/Arkangel/Radiohalo product by writing to the: Lollardy Redux, PO Box 840501, Houston, TX 77284-0501. **HM**

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THANKS, CRUCIFIED

I have never written to a magazine before, but I feel compelled to do so now. In light of the demise of one of Christian music's premiere music ministries, and the comments that I heard while attending this year's Cornerstone, I feel there are a few things that any fan of The Crucified, or Christian music in general, should learn from the band's decision to call it quits.

While waiting for the Living Sacrifice show, the buzz in the audience in front of the stage was about whether or not The Crucified would play and why they broke up. While talking with some brothers about the band, I couldn't help but recognize two major things: 1) One of the guys involved in the discussion said, "Come on, give it a rest! They are just a band. Some people spend more time memorizing their lyrics than they do in the Word." This was a very true statement, however, I feel that it is important to recognize the band as more than a band, but a ministry. While the band itself should by no means replace the Word, or even the necessity for a pastor, it is important to recognize the ministry for its fruits. If your pastor at church gives an anointed sermon inspired by the Holy Spirit, after the service most people go up and tell the pastor that the sermon really ministered to them. Likewise, we should let the guys in this ministry know that the ongoing "sermon" of their ministry was much appreciated.

The second thing that I found was very unsettling. The question "Why?" Asking this question was almost the same as asking, "How could they do this to me?" Well, they haven't done anything to us. It's us, the "fans," who are doing it to them. In a time that is very trying for the guys in the band, we are making it even harder on them to carry out God's will in their lives. Instead of walking up to them and asking why, why don't we let them know that whatever it is they decide to do next, we will support them.

I, for one, say "Thank you," to all the members of The Crucified for ministering to me. And, I will also continue to support Mark, Jim, Jeff and Greg in prayer no matter what they do.

–Levi Saul White
Fort Polk, Louisianna

WHAT'S A KING'S X?

What does the name King's X mean? Does it stand for something? Where did they come up with it?

–Don Aikens
Salem, Ohio

(Ed–In Heaven's Metal #17 Doug Pinnick answered that question: "We were sittin' around a room one day tryin' to decide for a new name. Sam (Taylor) threw out the name King's X. It was a local band when he was a kid, who were kind of like heroes in their town. At first it was just a name and we didn't know what to think of it. We kind of researched the name. In Texas there's a meaning for King's X when you're playing tag. If you cross your fingers you're exempt from being 'it.' There's a legend that, in medieval times, when a king would send a message to another king, he'd use a messenger. If the kind didn't like the message, he would kill the messenger. But, if he had the mark of the king sending him, which would be the king's x, then he would be exempt from punishment. So, it's kind of an exemption thing when you get the king's x. I guess you can put meaning to that if you want. Basically, it's a name.")

CRUSADER BANDS

Normally, I am not one who reads much material concerning Christian music. However, my boyfriend just happened to have a copy of your July/August issue laying around. After questioning the feisty little guy on what it was, he quickly retorted that I take it and "read something intelligent for once."

Needless to say, I was impressed! My pre-conceived notions concerning "crusader bands" were basically blown away. I must admit, the interviews and articles were very well put together. Also, being a long-time musician myself, I found that the ones interviewed in your publication ironically share my views on the subject of bands getting preachy during their concerts.

As for myself, I tend to get turned off by most Christian bands, due to the fact that they stop the music and start the big speeches. On an occasion of seeing one of these "crusader" bands, I sat wondering whether they were going to play or give a big sermon. I can appreciate their message, but I feel they would better serve their purpose if perhaps they would save it for after the show or something. Please excuse me, but when I pay to hear live music, I prefer to get what I paid for. If I want to hear a speech or debate, I'll attend one--thank you very much!

–Chicago

STOPLETTER-WRITING!

Romans 14:22 says, "So, whatever you believe about these things, keep between God and yourself." Paul uses eating and drinking as an example here, but the main issue is about each other's faith. We need to be listening and standing on the scriptures and quit condemning each other with our empty and sometimes ignorant opinions about each other's relationship and calling from God. I love the mag, but the letters make me sick to my stomach and depress my spirit. Everyone has something to say about someone else. Don't give me an opinion, give me a scripture. Eph. 4:29, II Tim. 2:14, James 1:19, Matt. 12:36, John 8:15, Rom. 2:1, Rom. 14, Col. 2.

I really feel you should spend time sharing this with readers and be more careful about printing letters that do not edify the body. If not, we will continue to look like fools before the world and run ourselves down as a body in this ministry.

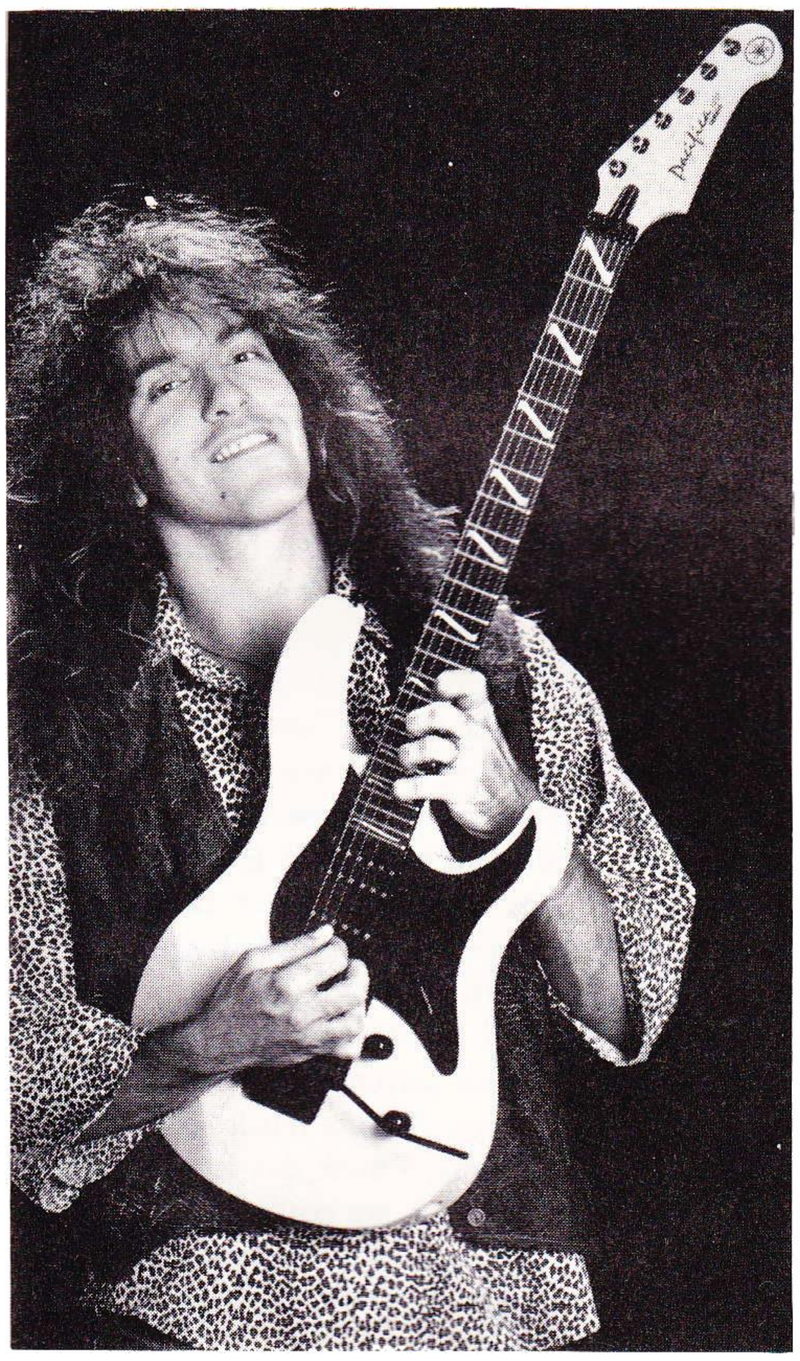
–Ed Ferguson
Lexington, Kentucky
(Ed–AMEN!!!)

MY PIE'S SMALL AS IT IS!

I wish to remain anonymous with this letter, especially if you decide it is worth printing. It could be detrimental to me playing festivals in the future. This is my concern: Every year at the Christian rock festivals hundreds of bands play. Thousands of music lovers pay big bucks to see these shows. The promoters of these festivals are raking in some big cash from the gate and from refreshments. Most of the workers are volunteer, so the promoter does not have to pay his employees a penny. Yet the promoter penalizes the bands by taking a percentage of the merchandise sold. Bands see very little royalties from their record company. The only money made in a year's time usually come from merchandise sales. I feel the promoter has not right to the band's merchandise. Most promoters, not all, are like king pins. They think it is the band's honor to play their festivals. Christian bands get very little respect as it is, there is no reason why Christian promoters should rob them. If the promoter is going to take a percentage of the band's t-shirts and record sales, then the bands should reserve the right to take a percentage of the gate or refreshment sales. I know from experience that if a new band is chosen out of the pack to play, that they get paid very little, if anything, then they must give up a 20 to 30% of their sales to the festival. More popular veteran bands are getting paid outrageous amounts, so why would they care to give up a little merchandise money? The ladder climb in the Christian market is a ladder with missing rungs and, if you are not a veteran of the game, watch your step!

–Mr. Dues Paid Time & Time Again!

(Ed--I understand where you're coming from, but let it be said that probably the majority of these festival promoters are not making money, but losing it. Think about the incredible overhead they have! From what I've been told, Cornerstone has lost money in at least 8 out of the 10 years they've had the fest. Also, if you were a Queensryche or Motley Crue, you'd face the same cut or higher! That's why people are paying $18 to $20 for the average concert shirt at mainstream concerts–and, of course, the band is getting their shirts at a low price since they're ordering tens of thousands of **[Cont'd next page]**



Licks & Tricks

By Jeff Scheetz

"INTERVALS PART 1"

This will be the first installment in a series of columns covering intervals. I'll try to deal with them from definition to application. Although studying intervals can seen a bit tedious at times, a thorough understanding of the harmonic structure of music through the breakdown of intervals will help every aspect of your playing.

First off I want to go back over the definition of an interval: The distance between two musical tones. A melodic interval occurs when you play two notes one after the other. A harmonic interval is when you play two notes at the same time. Therefore, melodic intervals would be found in the melody, or solo in a song , whereas harmonic intervals would be found within chords.

We measure the "distance" between two notes with half tones and whole tones. (that's one fret and two frets on the guitar.) However, intervals are also used to specify the degrees of a scale. For example the major scale. These intervals are then called diatonic. (Meaning they are pertinent to a specific major scale.)

Let's say for instance that you were in a G major scale and you wanted to play your G note and then an interval of a 4th. You would simply start on the G counting it as "one," then play up the scale to: A "two," B "three," and C "four." When you come to C, that is your 4th. Since we are only playing notes within our G major scale, or we could say we are staying diatonic to G major, we can find a 4th from any note in the scale by just starting on any note we desire and then counting up. You can also count down if you want a lower interval.

So what good is this interval-lic knowledge? Well, for starters, if you are recording a guitar melody and want to have a harmony line over it, you could just determine what harmony you want over each note and then count up from there to your harmony. If your line goes A, C, E, (in G major), and you want to play a harmony a 3rd above it, you would just count up the scale from A (remembering to count your A as one), and when you get to three that is your 3rd of A. You would then do this for the other two notes and this would give you your harmony. The harmony line would be C, E, G. Try to record the first three notes and then experiment with various harmonies over them.

This is just one of the ways you can involve intervals in you playing. Any time you play anything on the guitar you are using intervals in someway, so you might as well learn what you are already doing! 'Til next time. . . .

LETTERS TO ED

(Continued)

'em at a time. One of the answers for this dilemna is to raise your shirt prices. That's what those bands do! Unfortunately, then the high prices get passed down to the consumer. Drag! But, what else can you do?)

QUIT SPLITTING!

Is this some kind of joke Christian musicians pull to mess with our minds? What am I talking about? Well, I'll give you a "few" examples: Mike Lee leaves Barren Cross, Michael Sweet leaves Stryper, Guy Ritter leaves Tourniquet, everyone but Roger M. leaves Vengeance Rising, George Ochoa leaves Deliverance, Steven Patrick leaves Holy Soldier, David Zaffiro leaves Bloodgood, Ken Tamplin splits from Magdallan. Need I go on? I do know the Lord calls different people into different ministries--even musicians, but give me a break! Is there so much unrest that bands have to split sometimes before even completing their second or third album. I have many unsaved friends and good Christian friends who listen to the rotten filthy music of the world, and I'd love to turn them on to some great music, but how do I explain, "Yes, it is the same band--just a new lead singer," for every good Christian band out there? My only hope is that Les Carlsen keeps rockin' with Michael in his ministry for Christ, for all my other favorites are heard of no more.

A discouraged listener.
--Aron Dietzel
Grand Rapids, Michigan

(Ed--Your question is not too uncommon, yet it's not something unheard of. Look at Metallica with Dave Mustaine, Van Halen and David Lee Roth, sports teams, business firms, local churches, or solo artists with back-up bands. After the resurrection the 11 apostles prayed and cast lots to choose who would replace Judas as the 12th apostle--see Acts 1:12-26. Change is not the enemy of God; sometimes He calls for it.) HM

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DELIVERANCE

Cont'd from page 14

the Lord Himself that is doing the saving and doing the work. If we keep missing the mark--and I'd venture to say that at least fifty percent of the fans are--we're going to have problems. I've seen this even in past band members. They've left the band, and, as soon as they weren't in the ministry anymore, have wound up backsliding or going secular--just doing their own thing, sometimes leaving the faith altogether. I makes me wonder where their walk was in the first place. Was it dependent on the music? Was it dependent on the band, or on what the band was doing? Was that their sole purpose for walking with God? If that was their sole purpose, then why even play the game? So to me, that's the biggest need: genuine walks with the Lord Jesus Christ, and taking what we believe and the Word of God seriously.''

So what would Brown like to do in the days to come in order to reinforce his message? ''I'd like to continue Deliverance for as long as the Lord would have it. I'm going on eight years now with the band, and I'd like to see the band reach a point where we're doing this full-time and we're on the road a lot more, even going to other countries. And, God willing, we'll see this happen. My thing has always been that I won't get down on one knee for people, and I won't compromise or kiss-up to get ahead. I'm going to depend on the Lord for that. And if it takes ten years, then it does. Personally, I'd like to have another kid and see my wife stop having to work. I'd also like to be a pastor someday. I was a youth pastor for a while, and that part of me hasn't left. I love pastoring, and I'd like to return to that.'' In the meanwhile, the pulpit's loss is rock 'n' roll's gain.

HM

SILOAM

Cont'd from page 17

and thousands of hurting kids and reading their letters, I found out how they're feeling and how things are affecting them. And that's exactly what the second album is about. The title track, **'Dying To Live,'** if that isn't how we all feel at one time or another...It's all like that.

''Musically, it's a little different. On the first album, Ken really brought in the keyboard influence. Our producer, Frank Levin, is a keyboard player, so what he'll do remains to be seen. There'll be the big vocals, like on **'Sweet Destiny,'** and a black gospel choir on **'Welcome to Despair.'** **'Daddy's Little Girl'** is a very funky, twisted kind of thing. **'After the Fire'** was a big Bon Jovi power ballad; and you have **'Tender Heart.'** You're also talking about having Marshall writing music, who's a very different person than I was writing the first album. He's a much better musician and, musically, I think this is so much stronger. The riffs are really in-your-face kind of riffs. The second album is very different. It's a very aggressive kind of album.

''I've seen so much on tour. That's what I really want to talk about. Having somebody come up that's telling you they've got AIDS and are dying and they think they are going to go to Hell. That influences the writing. A 12-year-old girl telling me she watched her mother throw her 11-year-old sister down the stairs and then beat her to death with a frying pan. She had to testify at her mother's trial. She committed suicide two weeks after talking to me. I was angry. I was frustrated. I was hurting. And I wrote this album that way. Marshall picked up on that. I really believe there was such a like spirit of God guiding us. It sounds like an angry, passionate album. Look at the song **'Apathy.'** The first line: 'Sorrow is not a feeling/ it's become a way of life.' Things like that. It really is a sign: 'Wake up church!' It's a slap in the face. 'If you don't know God, get to know him right now.' That's what the album is about. 'Get up and do something. Everyone is a minister. When you go back to school--if you're in school--turn around and look at the person right beside you, 'cause you have no idea what's going on in their life or what kind of effect you can have on their life. If you're not a Christian, get into church and get saved. But if you are a Christian, don't let a day go by without allowing yourself to effect somebody's life. Be bold for the Lord.'''

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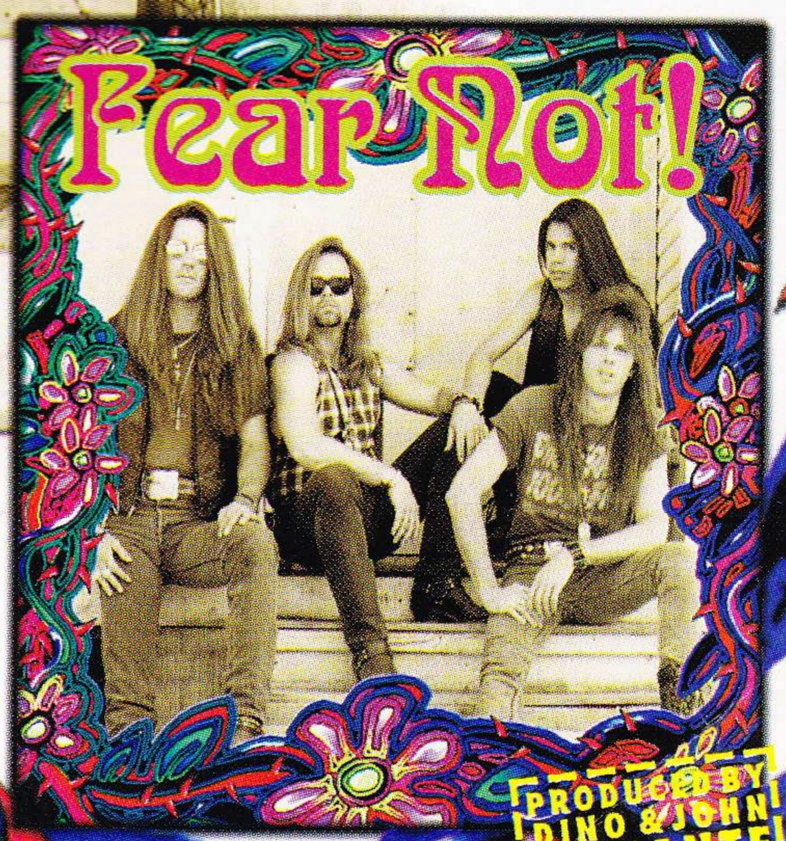

Have you ever looked at the lives of Moses, Peter, Abraham, or other Bible greats and been intimidated? Or maybe you've looked at someone like Pastor Bob, Glenn Kaiser, or Billy Graham and thought, "I could never be like that!" Maybe you've imagined an awards ceremony in Heaven, where people like that will be honored, and you'll just sit there and not get noticed. "Oh, there's old so and so. He just made it in!" It doesn't have to be that way! You can be a hero of the faith.

First of all, you don't have to be like these people, or even waste your time comparing yourself to them. If God wants another Moses, He can make one. He wants you. He loves who you are. The only person He wants to develop in you is His Son, Jesus Christ. It's kind of freeing and relaxing to know that our purpose in life is to be ourselves with God. Since God sees and knows everything, it's no use trying to be anybody else anyway.

So, if we're not supposed to compare ourselves with other "heroes of the faith," then how are we to ever be one? There is one great secret to achieving great things: making an attempt. If you never try, how are you supposed to achieve anything? There's a great old cliche that says, "If you aim for nothing, you're sure to hit it." If you're going to run a race, you want to point yourself toward the finish line. "Let us fix our eyes upon Jesus, the author and perfecter of our faith." (Hebrews 12:2) If our goal is to be like Jesus, then we will always have something to strive for, yet we'll also be 100% in God's will (because that's what His will is--to form Christ in us), and He will give you the grace and strength (and anything else you'll need) to accomplish what He's calling you to be and do.

As a Christian, you have the Holy Spirit inside of you--the Holy Spirit of God! Because of this, you can do greater works than Jesus did on Earth. Hard to believe? Listen to His words in John 14:12: "I tell you the truth, anyone who has faith in Me will do what I have been doing. He will do even greater things than these, because I am going to the Father." Well, if this is so, how do I do these things, then? Why not discover the method Jesus used? He simply did what His Father in Heaven told Him to do. (John 5:19 and 12:49-50) It's that simple! And you can rest assured that God is not going to tell you to do something that He won't also equip and prepare you to do.

Therefore, don't ever doubt that your life has any significance. You can be a hero! Another secret to being a hero is knowing that, by simply believing in Christ, you already are a hero in God's eyes. This takes the pressure off from having to out-perform the "other heroes" out there, so you can be free to do great things for God with the simple motive of simply responding to His love. There's no limit to what you and God can do together. So, pursue God with all you've got, and we'll see ya at the awards ceremony (where you will discover that your greatest reward is knowing, loving and being known and loved by God). There's nothing stopping you, so go for it!